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December 3, 1960

Mr. Henry Geldzahler
Curatorial Assistant
American Art
The Metropolitan Museum of Art
New York 28, N.Y.

Dear Mr. Geldzahler:

I know you will be pleased with the enclosed representing copies of letters which have passed between Dr. Schamberg and me.

Of course I am delighted that he responded as he did, because I too feel the importance of having Schamberg represented at the Metropolitan museum. From here on, your path is prepared, and you are entirely on your own in making the selection and the terms.

I am a bit embarrassed about the following, but I suppose that as a dealer, I should have some connection with this transaction. What do you think of a token fee of 10% either from Dr. Schamberg or the Museum? This is not important, but I believe in professionalism even in the Arts. Thus, you may use your own judgment.

I am also writing to tell Sheeler who I know will be delighted with the fact that his friend is getting the recognition he deserves.

Do let me know how you make out.

Best regards.

Sincerely yours,

EGH:aim

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CONTEMPORARY PAINTINGS
HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 6-1712

November 23, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Silkscreens sold:

✓ 2 -	"Supermarket"	$ 250.
✓ 2 -	"Cat's Cradle"	100.
✓ 3 -	"Lute & Molecules"	225.
✓ 1 -	"Passion of Sacco & Van.	~~65.~~ 45.00
#7 = 2 -	"Calabenes"	70
		~~$710.00~~ 690.00
	less 15% Comm.	~~106.50~~ 103.50
		~~$603.50~~ $586.50 DUE YOU

The Max Weber gouache "Portrait" will be returned to you on our next deliveries to N. Y., and the Shahn drawing "Nursing Mother" is still out on approval.

Director
MRS. ARTHUR DINTENFASS

[redacted]

December 3, 1960

Mr. Leigh B. Block
30 West Monroe Street
Chicago 3, Illinois

Dear Leigh:

Indeed it HAS been a long time since you paid us a visit! Don't you love Art any more?

On receipt of your letter, I discussed the matter with John Marin Jr., and while neither of us has been asked for an opinion, I shall venture one just the same - that we would prefer to have the gift made to the Museum of Modern Art now that so much more space will be available for its collection. In any event, I am enclosing the appraisal you requested.

I find that I am scheduled to talk in Urbana and perhaps en route I shall stop off in Chicago to see some of my friends and the Rattner window which is causing such tremendous excitement. I shall take advantage of your invitation to phone you on my arrival, as it will be very nice to see you and Mrs. Block.

Sincerely yours,

[redacted]

EGH:eim

[redacted]

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 69 years after the date of sale.

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MANUFACTURERS'
DISTRIBUTORS OF
FINE FURNITURE

JOHN STUART INC.
PARK AVE. AT 32nd ST. NEW YORK 16, N. Y.

November 28, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, NY

Dear Miss Halpert,

Charles Preston and I are embarrassed that no sales have resulted from the showing of your weather vanes in our three showrooms. We did everything we could to encourage their sale and can only conclude that accessories do not sell readily here.

We have received Mr. Herbert Rothschild's permission to buy three of the pieces for permanent disply here and enclose a requisition for these. Within the next ten days or so we can have all the others gathered together at our warehouse and returned to you by the Stuart truck.

May we tell you again how much we regret that we were unable to do more with the vanes, and thank you for your optimistic cooperation.

Sincerely,

Margaret Mc Ewen

Margaret McEwen

John Stuart Inc.

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November 19, 1960

Mr. Alexander Tilletsen, Director
The Mulvane Art Center of Topeka
Washburn University
Topeka, Kansas

Dear Mr. Tilletsen:

In reply to your letter of November 16th, we wish to inform you that there is an additional print of "CALABANES" by Ben Shahn available.

Very truly yours,

Myron Bell
Associate Director

MBtms

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November 21, 1960

Mr. John L. Baldwin, Jr.
Root Art Center
Hamilton College
Clinton, New York

Dear Mr. Baldwin:

Thank you for your charming letter. Naturally I am delighted that the opening fell on a lovely day and that the choice of the date coincided with the Homecoming Weekend.

I'm most anxious to see the exhibition so that I may congratulate Joe Trovato for the hanging— in person. Also, I was very much amused with the rechristening of the Kuniyoshi painting. This incidentally reminds me of Truman's crack when he recalled the exhibition comprising a collection of art purchased by the State Department and pointing to the Kuniyoshi said, "Ham and Eggs". Needless to say, I was not amused with Mr. Truman.

At the moment I can't think of a specific title and because I hate to narrow down the topic to a set direction, why don't you just call it "A Dealer Talks". On the other hand if it is important to make it sound more attractive, please let me know and I shall think of a better title at a brighter moment.

I, too, regret that Grace Root will not be present as I have always had deep affection for both members of the family.

I look forward to seeing you on January 6th. Incidentally, would you be good enough to make a reservation for me at the motel, the name of which has escaped me but I recall mentioning it to Fred Palmer.

Sincerely,

EGH:mc

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November 21, 1960

Mr. Robert Shosteck, Curator
B'nai B'rith
Committee on Jewish Americana
1640 Rhode Island Avenue N.W.
Washington 6, D.C.

Dear Mr. Shosteck:

Thank you for your letter. While I should be very pleased to send you a list of owners you were not sufficiently explicit regarding the other sources for the exhibition and the number of paintings you plan to include on this occasion.

I know that Max Weber is most reluctant about having any further exhibitions and unless you have communicated with him directly, I would hesitate to run counter to his wishes in this connection. As you probably know he is in his eighties and does not wish to be approached at this time particularly since he has had so many retrospective exhibitions during his long career. In any event I shall have to get more information from you before I can furnish the material requested by you.

I am sure you will understand my position.

Sincerely,

EGH/ig

Again, I hope to see you soon, and I commend you for your personal attitude.

Sincerely yours,

P.S. Won't you please wire your decision regarding my passing on the letter to Shahn?

EGH:sfm

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November 14, 1960

The Munson Gallery
275 Orange Street
New Haven, Conn.

Gentlemen:

I note from our records that there are still several silk-screen prints by Ben Shahn, consigned to you in 1959, that have neither been paid for or returned.

We would greatly appreciate it if these prints could be returned to us at this time.

Thanking you in advance for your prompt cooperation in this matter, we remain,

Yours very truly,

Myron Bell,
Associate Director

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November 22, 1960

Mr. Robert T. Griffing, Jr.
Director, Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bob:

As a follow-up on a conversation I had with Mr. Warren M. Robbins, a member of the Advisory Committe on the Arts in the Department of State, I received from him about two weeks ago (but did not look at it until today) the printed "24th Semi-annual Report on Educational Exchange Activities" issued by the United States Government Printing Office under #57011. The correspondence with Mr. Robbins resulted from a lengthy discussion we had preceding my participation as one of three speakers at the Institute of International Education early in October.

On page 3 (Article III), there is reference to the establishment of a Center for Cultural and Technical Interchange Between East and West at the University of Hawaii. Although I'm sure you know something about this, knowing how the State Department functions, it occurred to me that you may not have seen this printed report and I'm therefore calling your attention to it.

You note that I am not proud as I am writing although I have had no reply to my recent letter. I have a funny suspicion that there was something in that stupid article you saw which altered the tentative plans we have made earlier. If so, please do not hesitate to be completely frank so that I may change my traveling schedule in time. I'm sure I don't know what it is but I just have a sensation of a whiff of cool air. Right?

At the moment I am getting prepared for a four-day holiday. Now that I have no family to celebrate Thanksgiving with, rain or shine I plan to spend most of my time relaxing on the sundeck of an Atlantic City hotel. Ain't that romantic?

Do have a happy Thanksgiving and drop me a line when you can. Best regards.

Sincerely,

EGH:mc

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THE CHASE MANHATTAN BANK

New York 15, New York

November 22, 1960

Mrs. Edith Halpert
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

When you wrote to us on September 20, you felt you might shortly be able to submit to us the current statement of your stock and bond holdings - - together with the important details of the confidential form.

We do not wish to hurry you - - except that we want to see you save money tax-wise if such action can be taken by you. We would naturally need to know the cost price of each separate item held, whether or not you had any carryover loss from 1959 and how you stand if you have effected any sales so far this year.

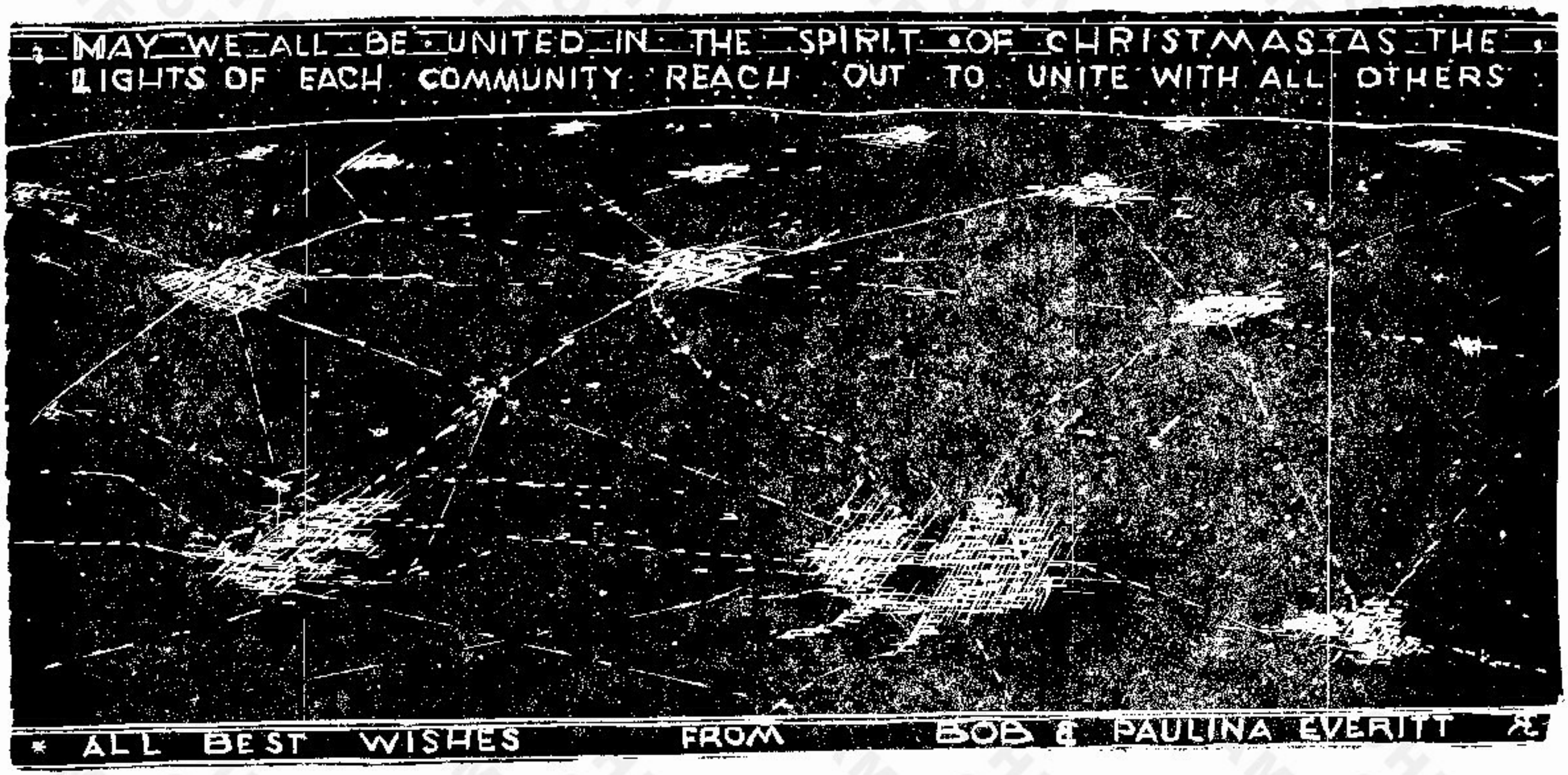
When you write to us, please do not hesitate raising any questions upon which you would like our comments.

Sincerely,

Richard A. Sawyer

Richard A. Sawyer
Investment Officer

-imm



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[redacted]

Robert Stanton Everitt
107 East Southside Blvd.
Independence, Missouri

WICHITA
DEC '4
5 PM
1960
KANS.

1910 1960

UNITED STATES POSTAGE 4c

Edith Halpert
% Downtown Galleries
32 E. 51st St.
N.Y., N.Y.

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The Museum
TEXAS TECHNOLOGICAL COLLEGE
Lubbock, Texas

November 16, 1960

Dear Mrs. Halpert:

Thanks so much for your letter of November 1. We shall be looking forward to having the photograph signed by O'Keeffe.

We are also looking forward to having the black and white photographs as you suggested in your letter of paintings by Davis and Hartley rather than the expensive color transparencies. We are interested in seeing photographs of both periods of their work.

Thanks again for all your help.

Sincerely yours,

Frances M. Holden

Frances M. Holden
Asst. to the Director

Loan Agreement Form

THE AMERICAN FEDERATION OF ARTS *1083 Fifth Avenue, New York 28 • SA 2-2452*

Dec. 1, 1960

EXHIBITION: Karl Zerbe Retrospective Exhibition: 60-36

CIRCULATION PERIOD: March 1961 - March 1963

LENDER Mrs. Edith Gregor Halpert

ADDRESS c/o The Downtown Gallery, 32 East 51st St., New York City 22

Ownership will be listed on all printed matter as indicated above unless otherwise specified here:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TITLE	*ARTIST*	*Medium & Size*	*Date of Work*	*Sales Price*	*Insurance Valuation*
Self Portrait	Zerbe	encaustic 16 1/2 x 13 1/8"	1943	NFS	
Liquor	"	polymer tempera 46 x 26"	1955	NFS	

Do you wish us to insure this material? (please check) YES ☐ NO ☐

Do you wish to insure this material under your own policy? (if yes, please see reverse side) YES ☐ NO ☐

Are the following shipping instructions satisfactory? to be picked up at the above address on Tuesday, Jan. 31, 1961 by a representative of Hahn Brothers Warehouse YES ☐ NO ☐

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

In your opinion is your painting in sound physical condition? YES ☐ NO ☐

Does it have cracks____? Scratches____? Patches____? Is it secure in its frame____?

Material to be circulated must be properly framed for circulation in such a manner as to insure its safety. If, after inspection, we consider it is necessary to reframe or remat your loan, do we have your permission to do so? YES ☐ NO ☐. You will not be billed for these costs; the work will be returned to you in its present frame.

May we secure the painting in the frame and put on a protective cardboard backing, if that is necessary? YES ☐ NO ☐.

Has this material been photographed? YES ☐ NO ☐. If so, will you send us one copy? If not, it is understood that this material may be photographed. It is also understood that this material may be reproduced in A F A publications and for publicity purposes connected with this exhibition, unless otherwise specified below. If you do not own reproduction rights, please indicate below from whom they may be obtained.

(Signed) LENDER'S NAME _____

(Signed) FOR A F A. Robert H. Luck

RETAIN

Please sign and return this copy

Robert H. Luck, Special Representative

November 14, 1960

Miss Cogswell
American Federation of Arts
1083 Fifth Avenue
New York, New York

Dear Miss Cogswell:

In May of this year, we sent you color plates with progressive proofs of "Two Bridges" by Niles Spencer.

If you have no further use for these plates and proofs at this time, we would appreciate having them returned to us.

Thanking you in advance for your prompt cooperation, we remain,

Very truly yours,

Myron Bell,
Associate Director

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November 22, 1960

Mr. & Mrs. Edwin Gilbert
16 rue Henri Barbusse
Paris, France

Dear Virginia & Gil,

I know dear friends that I have become an utter wash-out. While I miss you desperately I am glad that you don't see the current edition of your girl-friend. She is always weary, crotchety, unhappy and sorry for herself, but has the good grace of staying away from everyone but dull business associates where she can sparkle with a little bit of effort.

Anyway, I have decided to take a four day vacation starting with Thanksgiving basically in order to avoid a large dinner party with somebody else's humors and uninteresting relatives. As far back as my S.W. Straus (bank) days I have sneaked off annually not on a vacation but on a period of inventory and came back each time in a beautifully relaxed state with my psychological bookkeeping in good order. Actually the Lawrence business affected me not only because of the basic hurt but because of a very unsuccessful reorganization of the gallery - a reorganization for which I was not qualified in my mental and physical state. And this little old efficiency expert has become so inefficient that her daily labors require a minimum of 18 hours of slow concentration. So this is my story and my explanation. Please don't be sorry for me as you know how good a bouncer-backer I have always managed to be.

As a plus I finally managed to get the apartment above me and one of these days when I can bear the sounds of a saw and a hammer I shall remodel the floor and for the first time since the 1920's will have a real honest -to-God bedroom, a bed with a headboard, and as a bonus one of these new gimmicks that with the aid of a button can get you into any respectable position you desire for reading, relaxing, or sleeping. In another section I plan to indulge myself with a real study, millions of book shelves, metal files, desk, typewriter etc. where I can work privately and perhaps complete assembling all my papers for the archives. I have a great urge to write down my violent reactions to the prime state of immorality in the art world - a fumet-ioning of many artists, critics, museums and the new type of collector. I know you are not aware of all these things as it would take an enormous amount of reading, listening and observing. The art world is now publish-ing subtely and overtly daily stock market reports. I find all this rather painful after the many years of starry-eyed preoccupation. So you see what state I am in. But don't despair because I will find a solution very shortly and have one or two in mind at the present time.

At the moment we have a one-man exhibition of Rattner's recent paintings, a catalogue is enclosed. It is a very handsome show and I am delighted not only with its visual appearance but also with the profound statement that he makes in these pictures. It is also a financial success and the opening party was one of the most gratifying experiences I have had. Abe was in his glory what with the especially elite attendance and immediate sales, but mostly with the atmosphere in the gallery that afternoon. Every one was enthusiastic and expressed his enthusiasm to him. I must say that here is an Artist who is completely and fairly true to himself and who has a profound sense of the past, present and future. He and Esther flew down from Michigan for a few days and returned to the University in order to complete his stint as special instructor. The Rattner's may return

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Eric Nunka

BEN SHAHN - SILKSCREENS

Number	Title	Number of prints immediately available
3A	PHOENIX (black & white)	15
5	PROFILE	15
5B	PROFILE (black & white)	3
6A	PATERSON (black & white)	2
7	CALABANES	7
8	MINE BUILDING	7
9	SUPERMARKET (color)	14
9A	SUPERMARKET (black & white)	9
11	THE SCIENTIST (color)	3
12	IMMORTAL WORDS	18
16	LUTE AND MOLECULES #1	18
17	LUTE AND MOLECULES #2	16
18	ALGERIAN MEMORY	16
19	CAT'S CRADLE (color)	8
20	MASK	18
21	PLEIADES	14
28	SONG OF DEGREES	1 *
29	THE POST	7 *

* More prints available

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December 3, 1960

Mr. Harold Strauss
Editor-in-Chief
Alfred A. Knopf Inc.
501 Madison Avenue
New York 22, N.Y.

Dear Harold:

If I appear neglectful, please forgive me, but I have been so preoccupied with some serious problems that arose in the Gallery that I have done nothing further about the book, other than two brief conversations with Frank Getlin.

Meanwhile, I have assembled some material, digging through old correspondence and records all of which I have organized very neatly in three separate groups. If you could take the time to drop in for a drink, perhaps we could form a more specific idea of what you would consider the most appropriate form to be followed. Personally, I feel that Frank Getlin writes well, has great wit and, most of all, understands the world of Art, its strange foibles, and understands me as well as my strange foibles. But I think it is important for us to have a clarification which you and I can reach jointly quite pronto.

Why don't you give me a ring and let me know when we can meet for a quickie.

Best regards.

Sincerely yours,

EGH:eim



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November 21, 1960

Mr. William Ellis
60-B Troy Drive
Springfield, New Jersey

Dear Mr. Ellis:

Your letter was most flattering, indeed, and made me somewhat nostalgic.

Much as I should like to meet you again, I decided some years ago that after 30 years of intensive operation in the Gallery (founded by me in 1926) I could afford to relax and let the younger generation take over in the promotion of new names, etc. We now have more than 300 galleries in New York and I feel reasonably convinced that there are many dealers prepared to carry on. Furthermore, because of my many outside committments I have had little opportunity to visit the newer galleris and consequently am not in a position to furnish advice in regard to appropriate associations for the artists. Thus I hope you will forgive me if I skip this round.

Do come in and say hello when you are next in the neighborhood.

Sincerely,

EGH:mc

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The Art Institute of Zanesville 24 Years • 1145 Maple Avenue • Zanesville, Ohio

November 14, 1960

Downtown Galleries
32 East 51st Street
New York 22, New York

Gentlemen:

The Accession Committee of this institution met last week to consider purchase possibilities from a group of works included in our exhibit, "Eleven Americans, 1860-1960". Your

Your kind participation of the loan of paintings by Yasuo Kuniyoshi and Ben Shahn were deeply appreciated. The committee was not able to concur on any of the works, and therefore, a purchase will not eventuate for the present. The committee however, has viewed and noted each work and will reconsider them at a later meeting.

In the meantime, we did not want to hold the works and have carefully packed and shipped your loan via legitimate carrier. It should be returned to you within a few days.

Once more, sincere thanks for your co-operation and we shall look forward with pleasure to continued association.

Sincerely yours,

THE ART INSTITUTE OF ZANESVILLE

George Moldovan

George Moldovan,
Director

GM:nd

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November 15, 1960

Mrs. W. C. Holden
Assistant to the Director
Museum, Texas Technological College
Lubbock, Texas

Dear Mrs. Holden:

I'm afraid that you will get a very unfortunate idea about the Gallery. While this has been an unusual season for us because of a very unhappy circumstance in connection with an employee which involved the destruction of a good many records, our photographer has also been involved (honestly, however) in a number of major jobs for museums and has given us very little service. At last the few photographs other then those we have sent to you previously are enclosed. The prices are listed below:

"LOS COUNTRY- PETRIFIED SAND HILLS", 1932	$3000	BY MARSDEN HARTLEY
"STILL LIFE NEW MEXICO"	2250	"
"ELECTRIC BULB, NEW MEXICO"	850	DAVIS
"PARARITO"	1000	"
"LANDSCAPE WITH DRYING SAILS"	5000	"
"STUDY FOR MURAL"	9000	"
"INT'L SURFACE #1"	15000	"
"WAYS AND MEANS"	8500	"

As I mentioned previously if you will specify one or two paintings you want to see in color we will arrange to have these transparencies made. I believe we can get fairly good service at this point. And will you be good enough to return all the black and white photographs as two of these actually have been removed from our permanent record book and it is imperative that we have them for permanent reference. I still wish it were possible for you to come here in person to see the actual works as it is really impossible to obtain the sense of the true quality of a work of art through any form of reproduction.

My best regards.

Sincerely,

EGH:mc

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November 14, 1960

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim:

Your confirmation arrived today and we are setting aside the NFS Niles Spencer entitled, "FROM THE LAFAYETTE". This will be all ready for Budworth on November 16th. In answer to your query, $1900 is the net price as I quoted to you, the museum figure representing the minimum price on this important example.

I'm sorry that I was such a washout when you were in town. As you no doubt observed, I was a dead duck. During your next visit I shall make up by tendering a magnificent party in your honor. Of course I should very much like to attend your opening ceremony and perhaps after a short vacation I am planning I will be in condition to make a special trip for the occasion.

My very best regards.

Sincerely,

EGH:mc

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November 15, 1960

Mr. Heyward Cutting
57 Lakeview Avenue
Cambridge 38, Massachusetts

Dear Mr. Cutting:

It was good to hear from you and to learn that you are planning to be in New York during this month. I hope you do not choose the period between Thanksgiving Day and the 27th as I am hoping to dash off for a four days vacation and come back a less weary and crochety character.

As there has been an extraordinary run on the work of Demuth, I see little opportunity of locating any example worthy of your collection. I believe I told you that I had written to all the galleries of any consequence as well as museums which sometimes release a painting from their collection but have had no success whatsoever. On the contrary many of the replies turned the tables on me and asked whether I would give up any of the paintings in our collection. The only truly important watercolor we have is a figure composition from the wedekind series which I should be glad to show you.

I've also communicated with Max Weber although I know that none of the plaster sculptures are on the market. In any event I shall see what I can do about a bronze. Incidentally we have acquired some superb paintings and drawings by Joseph Stella which may be of interest to you as they too belong to the era including the first decades of this century.

In any event I look forward to seeing you and Mrs. Cutting.

Sincerely,

EGH:mc

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November 29, 1960

MICHAEL WATTER, ~~D. ENG.~~

Dear Edith:

I enjoyed our visit with you and was particularly pleased to see you looking rested and well.

There was one point made by you which I did not understand and on which I should like to be clear: my gifts to the museum, as you know, are in the name of "Sona and Michael Watter Collection."

Did you suggest that in the case of Kunioshi it should be different? Considering the background it would be quite proper but I do not know how to state - or how it should be stated.

If this was your thought - please let me know the way you think it should be done.

Love
Michael

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UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

DEPARTMENT OF POLITICAL SCIENCE

15 Jan 1960

Dear Edith,

It was good to talk with you and, of course, I enjoyed seeing Reton's latest.

Please find check enclosed for final payment on Long Harbor #2.

Best ever,

Ben L.

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[redacted]

Was this invited?

[redacted]

December 2, 1960

Norma Guinchi, Exhibition Assistant
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Miss Guinchi:

In reply to your letter of Dec. 1, with reference to the Abraham Rattner painting purchased by The Ball State Teachers College from the Rattner Retrospective Exhibition, we wish to advise you that we received payment directly from Ball State and, as far as we are concerned, this painting should be sent directly to them.

Very truly yours,

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November 21, 1960

Mr. Mark Robson
20th Century-Fox Film Corporation
Beverly Hills, California

Dear Mr. Robson:

To the best of my knowledge the current valuation of the painting listed below is $900.00.

Tempera STRIKE by Jacob Lawrence 20 x 24

Sincerely,

EGH/lg

[redacted]

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December 3, 1960

Mrs. Bert A. Turner
6103 Jeffrey Lane
Minneapolis 24, Minnesota

Dear Mrs. Turner:

We are very sorry but we have no reproductions available of ROLLING PAVER by Charles Sheeler.

This painting is owned by Smith College Museum of Art in Northampton, Massachusetts. You might contact them to find out if this painting has been reproduced and whether reproductions are available.

Sincerely,

EGH:bp

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2213 Everett Avenue North
Seattle 2, Washington
November 15, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

With regard to your letter of October 5, (I am very sorry to be so late in answering.) I did receive your check for the three watercolors you purchased. (March 16, 1959)

I take this opportunity, also, to let you know that I shall have a one-man show at the Dusanne Gallery here in Seattle during January 1961.

I have not forgotten your kind expression of interest in my work; and I intend, when feasible, to send you slides of recent work.

Should you be in the vicinity during January, I would be honored to have you attend my exhibition.

Sincerely yours,

Léon APPLEBAUM

OLYMPIA 2-1255
OLYMPIA 5-6515
CABLE ADDRESS
ESTHOBAL

ESTHER-ROBLES

GALLERY
9665 NORTH LA CIENEGA BOULEVARD • LOS ANGELES 46, CALIFORNIA

November 17, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of November 8 concerning the two Dove paintings that Felix Landau has in his Gallery. I have spoken with Felix and we are certainly going to work together on this venture. This will definitely cut down the packing and shipping expenses and I see no reason why any problems should accrue. I have not seen the works as yet but I hope to get over to Felix's early next week.

I am looking forward to my next trip to New York and to chatting with you over dinner.

With kindest personal regards,

Sincerely,

Esther Robles

ER:pl

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P.S. Your letter of November 22nd has just come in. I know a lot about the East-West Center but hadn't been aware of the report you mentioned. Thanks for telling me about it.

I am amazed that you could believe that an article in Newsweek could have any effect on me or my plans! Forget it - your Russian sensitivity is getting the better of you. If I gave the impression of sending cool air in your direction, it was altogether unintentional. Like everyone else, I continue to be one of your most ardent fans.

Bob

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COBER GALLERY, INC.

14 EAST 69TH STREET • NEW YORK 21, N.Y.
TELEPHONE YUKON 8-9710

November 30, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

I would like to take this opportunity to thank you for lending us the three drawings by Ben Shahn for our recent exhibit THE INSIDERS: DRAWINGS AND PRINTS. The drawings made a distinct and important contribution to the great success of the exhibition.

I hope to be able to have the opportunity to reciprocate your generosity.

Sincerely yours,

Yehudi A. Cohen

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November 14, 1960

Eileen Ina Klein
2321 Franklin Avenue
Middletown, Wisconsin

Dear Miss Kl[illegible]ns

In reply to your letter of November 11th, we wish to advise you that our present policy is to concentrate on the works of only the artists listed at the bottom of this letterhead.

We wish to thank you for contacting us and we are sorry that we cannot be of more service.

Very truly yours,

Myron Bell,
Associate Director

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NEW YORK
CHICAGO
LOS ANGELES
MILANO

ARTS & BOOKS

NEW YORK GRAPHIC SOCIETY
GREENWICH, CONNECTICUT

November 17, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith,

Yesterday we put two pictures in the works for delivery to your gallery for your show of Bob Osborn's work. These were the pioneers crossing the mountains in prairie schooners, and a group of females overwhelmed by the soapy nonsense of the air waves.

There is still one more picture to come. This one is still doing service in the window of the Chaucer Head Book Shop, but as soon as they have finished with it, we will let you know and make a delivery.

On thinking over your very kind offer to let us hold an autograph signing party at the gallery for the book, THE VULGARIANS, we have decided to decline, although we do appreciate your thoughtfulness in this matter. This is the time of year when there is so much going on in our little world of publishing, that one more activity, even of a very pleasant sort, would be the last straw.

all the same,

Many thanks, and I shall be coming by to see the show and say hello again in December. Best regards.

Sincerely,

Burton

Burton Cumming

BC:pk

stewart rickard gallery

108 Nacogdoches Street • San Antonio 5, Texas

November 23, 1960

The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Dear Mr. Bell:

We are returning today the Ben Shahn print "Pleiades". We have sold "Calabanes" and"Algerian Memory" and are enclosing a check for these. We have two clients who have shown interest in "Lute and Molecules #1" and "Mask" and we are taking the liberty of keeping these for a short while longer in the hope that they may be purchased.

Thank you for sending these prints to us.

Calabanes	$50.00	less 15% commission	42.50
Algerian Memory	35.00	" " "	29.75
			$72 25

Sincerely,

Alice Stewart

Alice Stewart

Inc.: Chk

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November 15, 1960

Babcock Gallery
805 Madison Avenue
New York, New York

Late in 1957, we purchased from you a Hartley painting entitled "STILL LIFE 1932-33". At that time you were good enough to supply us with a photograph, the number of which is C-10399 (EST.192).

Would it be possible to obtain two additional prints for our records. If so, can you send these to us together with the bill for these prints.

Many thanks for your courtesy.

Sincerely,

EGH:mc

JAMES I. McCLINTOCK
820 FORD BUILDING
DETROIT 26, MICHIGAN

December 1, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I enjoyed seeing you yesterday. The Paul Klee is named "Instruments", is a gouache I bought from the ~~Nurendorf~~ gallery, 53 E. 57th Street, around 1946, and is not as big as I indicated. The actual painting is about 15" wide and 10-3/4" in depth. For a Klee the painting appears to be unusually colorful.

Yours cordially,

JIMcC:vh

Nierendorf

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November 15, 1960

Miss Huldah Curl
Assistant Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Curl:

I am so sorry that our consignment invoice was not clear.

If you merely refer to the figures listed under price and deduct 10%, our usual museum discount, you will have the net prices. The insurance value is also indicated as 75% of the selling price. However, I am now filling in your loan form noting in the last column the net price to us. You may add your 25% to this figure for your asking price. In other words, if you should sell the Stuart Davis, "STUDY FOR A DRAWING", priced at $60, we would receive $54 and you would ask $67.50 in order to obtain your 25% commission. This same ratio would apply to all the other figures unless you want to reduce your profit on the higher priced items. In any event I hope you understand our arrangement.

Good luck on your exhibition and I do hope that we won't have as hectic a time at the Gallery on your next visit.

Sincerely,

EGR:mc

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POL
Fine ele
American Fine Arts Society

November 14, 1960

Mr. Earl W. Koge
8 La Fayette Park
Rochester 7, New York

Dear Mr. Koget

Although your letter was addressed to Mr. Bell, I feel that it is my responsibility to answer it and that I should assume such responsibility for an embarrassing situation.

The Weber painting, "NUDE SEATED", belonging to the artist, was marked illegibly on the label. Actually the price was $350 rather than $250 and as a matter of fact we were advised by Weber recently that he wanted the one remaining gouache raised to $500. Thus we are in this very embarrassing position, which I hope you will appreciate, of having a misquoted figure on a work of art which does not belong to the Gallery. I discovered all this when your letter and check were referred to me. While I would be willing to take a personal loss, Max Weber would be infuriated and at the age of 93 I think we all ove him the courtesy of complying with his wishes alt ough I think we can evade the $500 figure, his most recent mark-up, but I am sure that he would not permit us to make a reduction on his original figure. Thus I hope you will forgive me if I return your check to you.

This is a most unfortuanate experience as it would be a great pleasure to add you to our list of "satisfied" collectors. I can assure you that such errors will never occur again.

Shortly, you will recieve an announcement of our 35th Annual Christmas Exhibition which will include some superb small masterpieces by all the artists associated with the Gallery. This annual event is anticipated as each artist--including Weber-- cooperates with us by providing us with such "masterpieces" at special prices in order to continue the Gallery tradition. I hope that you and Mr. Driggs will come in on the opening day when a large group of painting and sculpture is placed on view. The date is-- and this is an

[redacted]

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December 2, 1960

Received from Mrs. Julian Ellenstein one Kuniyoshi painting -"Boy with Cow" to be delivered to the Downtown Gallery by Mrs. Daum - for pick-up with the other Kuniyoshi paintings to be included in his one-man retrospective exhibition at Boston University.

by NB

THE DOWNTOWN GALLERY

RABBI ROBERT I. KAHN, D.H.L.
TEMPLE EMANU EL
1500 SUNSET BOULEVARD
HOUSTON 5, TEXAS

November 17, 1960

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Thanks so much for your recent letter of November 8.

I am sorry that we seem to misunderstand each other. When I got to New York I discovered that our Art Chairman, Mrs. Lurie, had been to the Gallery and I suppose I assumed that she had spoken to you and made the final arrangements.

We definitely want to borrow "The Last Judgment" and also "Shlomo". We are very grateful, as a matter of fact, that you are willing to loan them to us and appreciate the opportunity to exhibit them here as part of our Festival of the Bible in Art.

I am enclosing two lender's forms which I hope you will fill out. Also, would like to ask if you would be willing for Budworth to do a group shipment with other things coming from New York. We would like to have, at our expense, photographs of these pictures.

Best personal wishes.

Sincerely yours,

Rabbi Robert I. Kahn

P. S. Your letter of October 24 mentioned the "Moses" of Zorach. We have been promised a plaster of the head of Moses by Mestrovic, and it would seem to me that also to show Zorach's Moses would make for comparison ~~and approach and a way of~~ showing how two artists approach the same subject. Could you let me know how we could go about borrowing the Zorach piece.

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[redacted]

THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Baum

November 30, 1960

Dear Edith:

I called Mrs. Eisenstein andhad a long conversation with her - the upshot of which was that I will pick up the Kuniyoshi painting at her home on Friday morning, wrap it and hand carry it to the gallery. She said the frame was quite heavy but I guess I will manage.

The first sheheard of us wanting the painting for the exhibition was when I phoned and she would like to have a formal request either from you or BU for the picture, even though she is letting me take it. I told her that she would get that. The catalogue credit/ should be

Collection Mr. Mnd Mrs. Julian Eisenstein

He is not a Dr. except for a courtesy title and does not use it. The picture can be crated and shipped back directly from BU to them - rather than to the gallery. She will keep her insurance on it - as I requested her todo. I am enclosing a copy of the receipt I will sign for her on Friday. She asked for one.

By the way when she gets the formal exhibition request, please have the exhibition dates noted. I did not have them with me.

Hope you are well. See you Monday.

Nathaly

Mrs Julian Eisenstein
82 Kalorama Circle, NW
Wash. DC

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Announcements to our members & friends in the community.

May I tell you also Christmas where in Brooklyn Heights the meeting will be held? We have outgrown our own quarters, & are experimenting with locally available rooms that will hold upwards of one hundred people without isolating the speaker on a high platform.

I hope you will be able to come at 6:30 for dinner, but it is probably too soon to pin you down to that.

Thank you very much for doing this. We all look forward to it.

Elizabeth M. Irwin

November 22.

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Frank Getlein
713 SPRUCE BROOK ROAD
BERLIN, CONNECTICUT
NEW BRITAIN YA 8-3636

November 15 [1960]

Dear Edith,

Here's another draft for your approval and, if granted, for passing along to Mr. Straus and, I devoutly hope, for his approval. I do think this is in much better form than the first draft, but I also think we'd better get going on the project with all possible speed. If you like the enclosed, please urge speedy acceptance on him or begin to pursue other possibilities.

As always, it was a delightful and enlightening evening. I hope you have reached a happy conclusion to the various problems we discussed.

Thanks again. Keep me advised and I'll call you in advance of coming to town next.

Fondest regards,

Frank

LEO F. GALANTI SPECIAL AGENT
208 SOUTH LA SALLE STREET • CHICAGO, ILLINOIS 60604 • TELEPHONE: STATE 2-0633

O. ALFRED GRANUM, C.L.U. • General Agent

Mr. Goode

THE NORTHWESTERN
MUTUAL LIFE
INSURANCE COMPANY
OF MILWAUKEE

safeguarding tomorrow



30 NOV -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Enclosed is my check for Ben Shahn "Supermarket" - which you showed me on Sat afternoon. If you will mail it to me at the above address, I would appreciate it.

thank you.

Leo Galanti.

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December 3, 1960

Mr. Warren F. Doolittle
Professor of Art
College of Fine and Applied Art
University of Illinois
Urbana, Illinois

Dear Mr. Doolittle:

Thank you for your letter.

I seem to be the talkingest dame in the Art world. In entering the March 12 date, I noticed that I had enough bookings this Spring to compete with Marilyn Monroe, on entirely different grounds, needless to say!

The idea of a title always terrifies me a bit, but what do you think of "Behind the Canvas Curtain?" If this seems too corny, I will suggest something else, like the simple "A Dealer Talks." Incidentally, I did mention that I never discuss aesthetics. This is for professors. Frankly, I think it would be much better for me to discuss what I am most familiar with.

It would be a great help if you would indicate the type of audience - whether it includes faculty as well as students; in other words, whether I have to be highbrow or jazzy.

I greatly appreciate Mr. Hogan's invitation, but being a queer character, I have made it a policy to stay at a hotel where I can indulge myself inggiving orders and having prompt service. I am grateful to Mr. Hogan, and hope he will understand.

By the way, could you give me some idea as to how one gets to Urbana; is there a direct line, or should I plan to change in Chicago? As soon as I get this information, I can make my reservations and shall let you know sufficiently in advance.

I look forward to seeing you again.

Sincerely yours,

EOH:aim

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November 21, 1960

Mr. Frederick S. Wight
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

Well after all these years I find that I succeeded in intriguing you. I've tried in various ways but evidently it required a truly traumatic experience to arouse you. You will have to wait until you come to New York to hear the sordid details as it will require considerable time.

Actually I'm much more interested at the moment to hear further about your exhibition. Esther Robles, when she visited the Gallery, told me how well the show looked and how pleased she was with it. I wish that I could have seen it but I have been so weary that it would have been impossible for me to make any kind of a trip to say nothing of a long one as far as the coast.

Indeed, I remember the portrait of Freud as well as a good many of the other paintings which impressed me so much. I don't know why you should despair or resent at the moment. On the other hand, I am always pleased to hear from an artist that he is not complacent and continues to kick up his heels.

Subsequently I was glad to read the Los Angeles Times clipping which you sent me. Were there any other local reviews or don't you other papers have art "critics".

Apropos I think this Canaday, Barr, and Hess business is very entertaining. I am even more intrigued by the announcement sent out by the museum several weeks ago (I mean the Museum of Modern Art) regarding the exhibition of figure painting. Boy, if I were literate and could write a book, it certainly would be funny as hell.

Being in an open ~~store~~ may be a pain in the neck because you are exposed to every free visitor but it sure keeps you au courant and provides a think-ahead by way of

Rue 11/16/60

Gilbert
16 rue Henri Barbusse
Paris Ve

Dearest Edith,

Only time for a short note to say how the hell & where the hell are you? We know this is your busy season so I don't really expect an answer but want you to know we love you & think of & miss you often! Miss you always!

Gil's cousin & her husband, Lillian & Francois Bondy are coming to N.Y. next week & we've asked them to look you up & bring us back news of you. He is homely, terribly bright, witty, shy & the editor of "Preuves," a literary magazine here partly financed by the Ford Foundation. She is bright, chic, attractive & they are a lot of fun. It will be Lil's first trip to New York & she's wildly excited. François is terribly knowledgable about all of the arts in Europe - the magazine is largely dedicated to that - and maybe you can do a job on him for American art - maybe there's an article for his magazine there somewhere. She told them how busy you are (they are, too) but I hope you can all get together for a few happy moments.

Did the Rattner's come back to Paris? Someone here said they did but we've not seen hide nor hair.

We all send our dearest love

Hastily
Virginia

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November 14, 1960

The Chase Manhattan Bank
30 Rockefeller Plaza
New York 20, N.Y.

Att: Mr. Neal J. Farrell

Dear Mr. Farrell,

This letter will authorize you to transfer a deposit made on November 4th, in the amount $463.50 to The Downtown Gallery to the account of Edith Gregor Halpert.

Thank you for your cooperation.

Very truly yours,

EG

Bx9 - 1200

December 3, 1960

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P E R S O N A L

Miss Margaret McEwen
John Stuart Inc.
Park Avenue at 32nd Street
New York 16, N.Y.

Dear Miss McEwen:

I am enclosing a statement of your account indicating the balance due since

Since you mentioned this during our most recent telephone conversation, I thought that you would like to straighten out the account.

Sincerely yours,

EHH:ain

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November 15, 1960

Miss Dorothea Swander
Associate Professor of Art
Indiana State Teachers College
Terre Haute, Indiana

Dear Miss Swander:

Your letter addressed to Mr. Rattner was just forwarded to us. As you probably know we represent the artist as his agent.

Of course both he and we are pleased that you would like to add to your collection an example of Rattner's work. As "nominal amount" is rather an abstract term, may I suggest that you give us a more specific idea of the sum you have in mind so that we can make an appropriate selection of photographs for your consideration.

I look forward to hearing from you.

Sincerely,

BGH:mc

ARCHIVES OF AMERICAN ART

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November 21, 1960

Mr. Mark Robson
20th Century-Fox Film Corporation
Beverly Hills, California

Dear Mr. Robson:

It was nice to hear from you.

Indeed it has been a long, long time since I had the pleasure of seeing you-- on the occasion when you purchased the Jacob Lawrence painting. Strangely enough I can find no record of this purchase on our books and have a vague recollection that it was charged either to an organization or, in any event, that the invoice was in some other name.

Nevertheless, I remember the painting very well and am enclosing the current appraisal which you may use for your tax deduction.

When you are next in town do drop in to say hello.

Sincerely,

EGH:mc

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December 3, 1960

Mr. Harvard H. Arnason
Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

Never have I been so impressed with the printed reception of an exhibition. This includes ART IN AMERICA, the Walker catalogue and the clipping which you enclosed. Incidentally, your article on the New Geometry was a lulu.

Before you send the O'Keeffe painting "Lake George Coat and Red" to either of the Kecks, please have someone communicate with me. As you probably know, O'Keeffe is a very tough baby, and is very opposed to having any of her paintings shipped around the country. The fact that even minor scratches are reported will convince her that she has always been right. As one dame to another, I don't want her to win. Thus, I should like to see the painting before the repairs are planned with the hope of sneaking it off to one of the Keck attorneys who don't talk as much as Caroline.

I look forward to seeing the photographs of the installation and hope that a set will be sent to the Whitney Museum as well. Maybe the hanging there will be influenced accordingly - I hope.

Will you be here on this occasion? It has been much too long a time since you paid the gallery a visit and so - Cheerio!

As ever,

EGH:aim

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The Museum
TEXAS TECHNOLOGICAL COLLEGE
Lubbock, Texas

November 30, 1960

Dear Mrs. Halpert:

Your letter has been received together with the black and white photographs. We would like to keep them until after the Christmas holidays if possible since we must work our way slowly with the potential donors. If we feel that a color transparency is necessary, we will let you know.

In the meanwhile, my husband and I wish you a very prosperous holiday season as well as a grand 1961.

Yours sincerely,

Frances Holden

Mrs. W.C. Holden
Asst. to the Director

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do not know what it would
have sold for at that time -

Thanking you

Sincerely yours

Frances S. Brent

Mrs. Charles P. Brent.

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[redacted]

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

1201 (6-59)

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

KLB107 SYB873 BC523 B LLE278 PD BOSTON MASS 21 439P EST

1959 NOV 21 PM 7 46

DOWN TOWNY GALLERY

32 EAST 51 ST NYK

K. Off. 65 St.

COLOR PROOF OF RATTNER PAINTING STILL UNAVAILABLE OTHER REPRO

USED FOR EFFECT ONLY.

S M COWAN UNIVERSITY PRESS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

[redacted]

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INDIANA STATE TEACHERS COLLEGE

TERRE HAUTE, INDIANA

DEPARTMENT OF ART

November 18, 1960

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Mrs. Dorothea Swander of our art department has turned over your letter of November 15 to me for consideration.

Our budget for the purchase of pictures is a very nominal amount. We would not be able to pay over $500 for a Rattner at this time. Naturally, we are interested in a canvas of a size that would be effective in an institution.

If you feel that you have something at this amount, we would be happy to consider any photographs that you could send.

Yours very truly,

Elmer J. Porter

Elmer J. Porter
Chairman, Art Department

jlh

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99 Hammond Street
Cambridge, Massachusetts
22/11/60

Dear Mrs. Halpert,

I was very sorry to miss you and your sage advice Saturday last, but Mr. Morris proved very helpful in your absence - so helpful that when he showed me some of his folkloric watercolors - Mt. Washington (1924) - I acquired that:

My commission now is my book account.

Much as I would like to purchase it outright I can't. At your convenience, could you drop me a line to say what terms will be acceptable to you.

I can envision paying off 1/3/ 1/2 now and the

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Phila Art Alliance

November 21, 1960

Mr. John R. Maxwell
Maxwell Associates, Inc.
One Belmont Avenue
Bala-Cynwyd, Pennsylvania

Dear Mr. Maxwell:

I do hope you will forgive me for darting back and forth during your visit. Unfortunately I was so involved with your confrere from Philadelphia and with two clients simultaneously-- but I'm sure that you understood.

I am pleased however that you were able to select so outstanding a group of Zorach watercolors and drawings for your exhibition to be held from March 6th to April 11th. Because there is quite a time lapse there may be two or three substitutions in the event of sales but the quality of the overall cross-section will not be affected in any way. Directly after the holidays when our photographer will be available again we shall photograph several of the paintings and will send the prints to you together with biographical notes, etc. Meanwhile I would suggest that you obtain from the Whitney Museum a catalog of the Retrospective Exhibition of Zorach's sculpture, paintings, and drawings held in 1959. This contains an excellent foreword and other pertinent data from which your publicity release may be culled. If there is any additional information you require please let me know.

Sincerely,

EGH:mc

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December 3, 1960

Governor Adlai E. Stevenson
Libertyville, Illinois

Dear Governor Stevenson:

It just occurred to me that I was very rude for not having expressed my great pleasure in receiving "Friends and Enemies" with your charming inscription. I was also remiss in not writing sooner to tell you how enthusiastic I was about your book which I recommended to many of my friends with the sincere remark that it was by far the best report I had read on Russia.

Several days ago, I sent you a copy of the "Outline History of the U.S.S.R." which had been mailed to me in duplicate from Moscow by the Union of the House of Friendship or the Union of International Culture.

Of course, I hope the book will have reached you. One never knows when the Post Office Department considers a book pornographic or subversive.

Sincerely yours,

EGH:sim

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

December 2, 1960

Mr. W. L. Moise
1139 Whitfield Avenue
Sarasota, Florida

Dear Bill:

I am sorry if our statement irked you. This has been the irkingest period in my life as so many similar complaints have come in. I believe I told you about L. A.'s departure with many payments from clients. Yours must be among these. I am enclosing a detailed statement. If you would be good enough to send me a photostat of the one or two checks unrecorded in our ledger, the adjustment will be made promptly and you will be listed as an honorable man. I hope you will forgive us for putting you to this trouble, but we have to maintain this arrangement for the tax department.

Please give my best regards to Adelaide.

Sincerely,

Edith

P.S. How does the print show look?

11/24/59 $190
4/12/60 $400
6/27/60 $250

EGH:bp
enc:

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November 14, 1960

Mr. Thomas S. Buechner, Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

Dear Mr. Buechner:

Thank you for your very kind invitation to attend the opening and dinner for Jacob Lawrence.

I shall indeed be delighted to attend as Jake is one of my favorite "discoveries" and it will be a great pleasure to see him appropriately honored. It will also be a pleasure to meet you.

Sincerely,

EGH:mc

ARCHIVES OF AMERICAN ART

I was hoping that you and Jane would be in town and that we could spend an evening together and incidentally that you would see the current exhibition of Hattner's recent paintings. And so, cheerio and best regards.

Sincerely,

EGH:mc

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The American CHESS Foundation

1372 Broadway, New York 18, N. Y.
PEnnsylvania 6-9590

November 18, 1960

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LESSING J. ROSENWALD
EDWARD W. TURNER

SIDNEY WALLACH
Director

Mrs. Edith Halpert
Director
Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Edith:

I have had a lifelong interest in chess and have great faith in its cultural and intellectual values. And so when Marcel Duchamp wrote to me that he has become the Chairman of an Arts Committee for American Chess for the American Chess Foundation, I quickly consented to join that Committee. The purpose of the Committee is to enlist the support of people in theworld of art: artists, art patrons, gallery owners and museum directors, in order to make possible a greater degree of American participation in international chess events.

This Committee is attempting to obtain as gifts an impressive collection of paintings -- old and new -- which will be exhibited and sold, with the proceeds going to the Foundation. Those who make art contributions to this Committee will be able to avail themselves of the valuable tax-deductibility feature of the gift. We hope that you will agree to make such a gift.

In the process, since the fund will be set aside as a Duchamp Fund, we will be doing honor to a grand and important figure in modern art.

I believe and dare hope that you will be sympathetic to this purpose and will respond favorably to my request that you join as a member of this Committee and help carry out its purposes. Your membership on this Committee will not require attendance at meetings.

Do please let me hear from you.

Sincerely,

Robert B. Hale

RBH:gp

CAPITAL 6-1100

IRA LEO SCHAMBERG, M. D.
ELKINS PARK MEDICAL BUILDING
7452 MONTGOMERY AVENUE
ELKINS PARK, PA.

November 25, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st St.
New York, 22, N. Y.

Dear Mrs. Halpert:

My wife an I are in agreement with you that it would be a fine thing to have one of Morton Schamberg's major paintings in the Metropolitan Museum in New York, where it would be available to many more viewers than in our living room.

We would be happy to have Mr. Geldzahler, the curatorial assistant at the Metropolitan Museum, get in touch with us to arrange a visit to our home to see Morton's paintings. The painting we prize most is on loan for a year to the Walker Museum in Minneapolis, but this does not matter inasmuch as under no circumstances would we wish to sell this.

Let me thank you for your interest in helping the Metropolitan Museum obtain one of Morton's paintings for exhibit.

Very sincerely yours,

Ira Leo Schamberg

Ira Leo Schamberg, M.D.

ILS:ac

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November 14, 1960

Dun and Bradstreet, Inc.
Mercantile Claims Division
P.O. Box 945, Zone 8
New York, New York

Gentlemen:

Because your window envelope made visible only the names of the two galleries of which I am director (and owner) my secretary slit the envelope. When I read the enclosed communication I realized that this was addressed to Mr. Lawrence Allen who much to my astonishment was listed as proprietor of both organizations.

While Mr. Allen was in my employ for a number of years he is no longer connected with either gallery and I'm therefore returning your letter. Also if through some misunderstanding he had been listed as a proprietor or a stockholder, please make the change promptly. For your information, I am sole stockholder of both galleries.

Sincerely yours,

ECH:mc
~~Geo. de Lorenzo~~ Allen

File

December 2, 1960

The Kiplinger Washington Letter
1729 H Street N.W.
Washington 6, D.C.

Gentlemen:

In your letter of Saturday, November 26th, there is an item regarding First-Class letter mail by air which we are interested in. Will you kindly get us the official list.

Thank you for your cooperation.

Sincerely yours,

Bookkeeper

ig

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November 22, 1960

Mr. George Mendoza
123 East 64th Street
New York, New York

Dear Mr. Mendoza:

It has been at least ten days since you took out the Ben Shahn print CAT'S CRADLE, and as yet I have had no word from you.

Will you please at your earliest possible convenience return the print.

Thank you for your prompt attention to this matter.

Very truly yours,

JM:ig

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November 21, 1960

Mrs. L. K. Power
Sec'y to the Art Exhibit
Holy Name Parish
645 Woodlawn
Birmingham, Michigan

Dear Mrs. Powers:

We received the crate from you today and, as your letter indicated, a mistake was made and we received the wrong pictures.

Will you please make arrangements to have this crate exchanged for the one containing the Rattner painting. This will have to be done from your end, as the Express Company followed your instructions and delivered the crates as addressed.

We would greatly appreciate it if this could be done as quickly as possible.

Very truly yours,

Myron Bell,
Associate Director

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

29 November 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

The Precisionist exhibition is a resounding success in Minneapolis. Attendance has been consistently good. National and local attention has been very gratifying and we consider the show to be one of our most important surveys of American art. By now you have the catalogue which is one of our most substantial publications.

In a few cases we did reframe some of the works loaned by you and the Downtown Gallery. We have, of course, retained the original frames for return to you.

One small mishap did arise. The glass covering the O'Keeffe "Lake George Coat and Red" was broken and the picture has a few slight scratches. This was immediately reported to our insurance company which will cooperate in every way. Fortunately, the scratches are minor with no damage to the canvas itself. I propose that the painting be withdrawn from the exhibition early enough so that repairs can be done in New York before the Whitney opening on January 24. We could send it to the Kecks or anyone else you designate. With all the care and special handling these pictures are receiving, we naturally regret any such incident. We are having all of the unglassed O'Keeffe's covered with plexiglass for the tour and you can be assured that we are taking every possible precaution for the safe handling of these works. Let me know your decision as to whom should do the restoration.

I am sending a recent issue of the Minneapolis Tribune PICTURE magazine which covers the show in handsome style. I wish you could see the exhibit's installation at the Walker Art Center. We will send you some installation photographs as soon as these are available.

Once again, we are grateful for your cooperation and your valuable assistance in organizing this exhibition. I have no doubt that you will be pleased when you see it.

Best wishes,

Sincerely yours,

Harvey

H. H. Arnason
Director

HHA:da
Enc.

[redacted]

...ding information regarding sales transactions,
...responsible for obtaining written permission
...st and purchaser involved. If it cannot be
...or a reasonable search whether an artist or
...ving, it can be assumed that the information
...ked 60 years after the date of sale.

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November 19, 1960

Mr. Austin W. Kenefick, Jr.
Product Research
National Blank Book Company
Holyoke, Massachusetts

Dear Mr. Kenefick:

Now that Christmas is drawing near I've just recalled our previous correspondence regarding my plan to use the blank books in lieu of our annual holiday card. I find the correspondence is dated June 20th and your reply dated June 22nd.

At that time I pointed out that it would be both a novel idea on our part and because a large proportion will be sent to museums and universities it would also serve as excellent promotion.

At that time you offered to send us free copies of the covers but none have arrived. Can you tell me what happened to these. In any event I know that I want 500 or 600 in all, or about 200 of each. If by any chance you did not have the separate covers run off what would the charge be for that number of complete blank books? Will you please let me know <u>at once</u> as otherwise I shall have to make different plans immediately.

Best regards.

Sincerely,

EGHsmc

[redacted]

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December 3, 1960

Mr. Jerry Bywaters, Director
Dallas Art Museum
Dallas, Texas

Dear Jerry:

Coincidentally, with the receipt of your telegram, the photographer delivered a number of the prints requested. All these are now being sent to you under separate cover, with a few exceptions. I hope to get the balance shortly, but life has changed since you and I were young. In any event, you have enough on which to base your judgment.

If any of these paintings intrigue you sufficiently via the black-and-white prints, I shall be delighted to send them to Dallas for consideration. I might add that they represent top examples, and should be a valuable addition to the collection, although I am quite certain you ain't getting the lot.

How about coming up to see them in person? You are much lighter to transport than these heavily framed pictures. It would be wonderful to see you.

Best regards.

Sincerely yours,

SCH:aim

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December 3, 1960

Mr. Norman Burwen, Secretary
Nathaniel Saltonstall Arts Fund
Boston, Massachusetts

Dear Norman:

No wonder attorneys are chosen as secretaries for foundations. In making the offer $4,000 for the Weber, I really felt that I was being generous and, as a one-price woman (I mean in selling Art), I gave the final figure first.

Now I suppose I should offer to split the difference again and make it $4,218.50, a check for which will be forthcoming if it agreeable. I can't let you win.

Do let me know.

Sincerely yours,

EOH:sdm

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Jewish Community Center OF MILWAUKEE



1400 NORTH PROSPECT AVENUE · MILWAUKEE 2, WISCONSIN · BROADWAY 6-0716

November 23, 1959

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Vice-President

Mrs. Maurice Ritz
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Allan Polacheck
Hyman D. Popuch
Mrs. Maurice Ritz
Lou Rosenblum
Arthur Saltzstein
Bernard J. Simpson
Louis I. Sand
Dr. Sidney J. Silber
Joe E. Smith
Bernard Solochek
Dr. Sol V. Stern
Nathan Wahlberg
Elmer L. Winter

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Jewish Community Center of Milwaukee is planning an exhibition of Shahns, Rattners and Levines for February, 1960. A good many persons in the city have expressed a keen interest in such a show and we are now in the process of scouting around -- in the midwest -- for paintings or drawings by them.

If you know of any sources for Shahns or Rattners hereabouts we could contact, we would appreciate your informing us of them.

Sincerely yours,

Arthur Lapan

Arthur Lapan
Art Exhibit Coordinator

Affiliated with: NATIONAL JEWISH WELFARE BOARD · COMMUNITY WELFARE COUNCIL OF MILWAUKEE COUNTY

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Glasco Turnpike
Woodstock, New York
November 29, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

I am sending you the second edition of my book NATURAL FIGURE DRAWING.

I want to thank you very much for granting me permission to reproduce Ben Shahn's drawing.

Sincerely,

ANTON REFREGIER

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November 15, 1960

Mr. John Palmer Leeper
Marion Koogler McNay Art Institute
755 Austin Highway
San Antonio, Texas

Dear John:

On October 3rd, we sent to you for consideration two watercolors by Georgia O'Keeffe both priced at $750.

Subsequently we received word from O'Keeffe to the effect that she wanted all the watercolors of this group increased in price to $1000. Since the letter was dated September 30th and we have had no word from you, I thought it best to advise you of this change. On the other hand if you had decided previously to retain one of these and are willing to pay the $750 without a discount I shall assume that the decision was made before her letter reached me. So who wants to go to Heaven?

Are you planning to be up North in the near future. I'm still hoping to see you.

Sincerely,

EG-H:mc

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November 19, 1960

Mr. Kenneth Donahue, Director
The John and Mable Ringling Museum of Art
P. O. Box 1838
Sarasota, Florida

Dear Mr. Donahue:

Indeed I'm very glad to send you a selection of prints for your sale and, of course, for the possible selection you mention in connection with the Jewish Cultural Committee. These prints are being shipped to you on Monday express collect.

A consignment invoice is enclosed listing all the data and— a 10% discount on any purchase by the Museum or a commission on sales effected.

I hope you have luck in this plan. My very best regards.

Sincerely,

EGH:me

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November 18, 1960

Mr. Jerrold Loebl
Loebl, Schlossman & Bennett
339 N. Michigan Avenue
Chicago, Illinois

Dear Mr. Loebl:

Thank you for your check in the amount of $134.73.

We are enclosing a credit to cover the discount of $12.50 for your records.

Thank you.

Very truly yours,

Bookkeeper

ig
encl

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November 22, 1960

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Bill:

Several days ago I received an announcement from the Slater Memorial Museum of another loan exhibition you arranged for this organization. As I do not want to start a lengthy correspondence with the lady in charge, I'm writing to ascertain whether a catalog has been published or a check-list exhists. You know we are always interested-- and are always grateful to you for keeping your collection active.

I don't want to repeat myself, but we do miss you and hope that you will be in very soon. I'm planning to take a four-day weekend starting Wednesday of this week and returning on Monday so please don't pick that period for your visit, but come in the following week. Have a happy Thanksgiving. I look forward to seeing you.

Sincerely,

EGHsmo

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November 21, 1960

Mr. Pyke Koch
Oude Gracht 341
Utrecht
Netherlands

Dear Mr. Koch:

I am so sorry that my "silence" gave you the impression-- and rightfully so, I suppose-- that I was disinterested in your work. On the contrary, the reason that I did not communicate with you earlier was based on my desire to work out a plan which would enable me to divert from my 35 year-old policy to concentrate entirely on the work of American artists. As explanation, I might state that in 1926 and for many years thereafter, I considered it imperative to promote artists of this country in the face of the overwhelming interest in everything foreign. Until the past decade, as you probably know, our press, museums, and collectors sought the work produced everywhere but in America. Now that there has been a tremendous change in outlook I have been thinking seriously of making a change in my own gallery activities but found it impossible to carry out my plans of taking a trip abroad during the past summer and early fall to make a truly personal selection of artists-- a policy I have followed throughout the gallery career. Thus I could not, under the circumstances and my past performance, concentrate on one foreign artist. If you can wait a bit longer perhaps I can work out an interesting idea I have. On the other hand, since you seem disturbed, I thought it best to return the photographs and the slide, both of which are being forwarded to you under seperate cover. I took the liberty of retaining your catalog for future reference.

Again I would like to know where I may see the originals of the photographs in New York if and when the situation rights itself for me.

Please accept my apologies for not communicating with you earlier.

Sincerely,

EGH:me

[redacted]

HERITAGE GALLERY
art lending center
426 north la cienega • olympia 2-7738
los angeles 48, california

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November 28, 1960

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We are interested in obtaining modest size canvasses on consignment and sale at our gallery of Davis, Shan and Marin for a show early next year at our gallery.

We are interested in knowing if such canvasses can be made available to us and on what terms.

Thank you for your cooperation.

Sincerely yours,

Benjamin Horowitz

Benjamin Horowitz

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37

December 3, 1960

Mr. Irving M. Schwarzkopf
110 East 42nd Street
New York 17, New York

Dear Mr. Schwarzkopf:

Every time I walk up or downstairs, I am reminded of the fact that we are still waiting to have the painting attended to in the halls. So many months have passed, and it really looks dreadful. Wont you please have this attended to immediately?

I am still waiting for a revised estimate in connection with the awning. As you know, a number of letters have dropped from The Downtown Gallery sign and, unless we can have the awning attended to without further delay, I suppose I should have the letters replaced.

In any event, I hope that you will do something about the above matters. Thank you.

Sincerely yours,

EGH:elm

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NATHANIEL SALTONSTALL ARTS FUND

BOSTON
MASSACHUSETTS

Trustees
ROBERT H. GARDINER
THOMAS M. MESSER
PHILIP S. WELD

Advisory Art Committee
JOHN L. GARDNER
WILLIAM T. KEMPER
THOMAS M. MESSER

Secretary
NORMAN BURWEN

November 23, 1960

The Downtown Gallery
32 East 51 Street
New York 22, New York

Attention Edith Gregor Halpert, Director

Dear Edith:

Sorry about the delay in answering your kind letter of October 25. The trustees agree that it might be better to sell the Weber outright in the circumstances but wonder whether you might be willing to split the difference on the two figures. This would merely mean adding $437.00 to your offer, thus netting the Fund $4,437.

Please let me hear from you.

Sincerely,

Norman

NB/mf

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THE JOHN AND MABLE RINGLING MUSEUM OF ART

P. O. BOX 1690

SARASOTA, FLORIDA

December 2, 1960

Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs Halpert,

I am happy to enclose a check for $70, in payment for two prints, the Shahn "Scientist" and the Marin "Lobster Fisherman" purchased by a visitor to the exhibition here.

Yours sincerely,

Creighton Gilbert

Creighton Gilbert
Curator

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December 3, 1960

Miss Anne L. Jenks
Curatorial Assistant
Institute of Contemporary Art
Soldiers Field Road
Boston 34, Massachusetts

Dear Miss Jenks:

In referring to my follow-up folder, I find a large group of correspondence relating to two prints by Ben Shahn which were consigned to the Institute on March 19, 1959, and were to have been returned last summer.

Won't you please check into this matter and advise me what disposition has been made of these, as we are very eager to complete the transaction.

Thank you for your courtesy.

Sincerely yours,

RCT

RGH:sdm

ARCHIVES OF AMERICAN ART

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LOEBL, SCHLOSSMAN & BENNETT
ARCHITECTS - ENGINEERS
333 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

JERROLD LOEBL, F. A. I. A.
NORMAN J. SCHLOSSMAN, F. A. I. A.
RICHARD M. BENNETT, F. A. I. A.
HARRY R. NORTMAN, A. I. A.
WILLIAM J. McARTHUR, A. I. A.
FRANKLIN R. SMITH, A. I. A.
CALVIN JAY TOBIN, A. I. A.
PO HU SHAO, A. I. A.

RANDOLPH 6-7350

November 16, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing herewith my check in the amount of $134.73 for the Rattner Lithograph that you furnished and had framed, as well as shipped to my daughter. I took the liberty of taking my architect's discount of $12.50 off the basic price as you indicated on the original Rattner that I bought I was entitled to that discount. If I am incorrect, and I shouldn't have taken it off, please let me know and I will send you a check for that amount.

My daughter and her husband enjoy this Lithograph very much. The stained glass window is creating quite a furor in the City. Everybody is talking about it. An exhibit of Abe's paintings here ought to sell very well.

Kindest personal regards.

Sincerely,

Jerrold Loebl

JL:ss

Enclosure

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THE AMERICAN FEDERATION OF ARTS

1083 Fifth Avenue, New York 28 - SA 2-2452

December 1, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

Once again we come to you asking a big favor. You probably know that Karl Zerbe and Professor Jansen included two of your Zerbes on the list for his retrospective. They are, SELF PORTRAIT, 1943 and LIQUOR, 1955.

As with all of the Ford Foundation retrospectives, we hope to circulate them for two years. The first showing of the Zerbe Retrospective will be at the new Gallery of Boston University March 31 to April 29, 1961.

In the hope that it will be possible to grant us another major favor we enclose Loan Agreement forms and a shipping label, along with a self-addressed envelope for, we hope and pray, a "yes".

Sincerely,

Robert H. Luck
Special Representative

Encls.

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[redacted]

MRS. BERT A. TURNER
6103 JEFFREY LANE
MINNEAPOLIS 24, MINNESOTA

Nov. 30, 1960

Downtown Gallery
32 E. 51st St., N.Y.C.

Dear Mrs. Halbert:

Please let me know whether the "Rolling Power" - 1939 Charles Sheeler picture is available in reproduction, and at what price. My husband does a great deal of railroad work and I

[redacted]

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

A

NB621 SYD844

DA469 B LLS542 NL PD DALLAS TEX 1 1960 DEC 1 PM 11 41

EDITH HALPERT, DOWNTOWN GLALLERIES

32 EAST 51 ST NYK

AS REQUESTED BY MRS LAWRENCE POLLOCK PLEASE SEND AIRMAIL PHOTOGRAPHS OF PAINTINGS BY KUNIYOSAI MARIN RATTNERS' QUEEN ESTHER

JERRY BYWATER DALLAS MUSEUM OF FINE ARTS.

5964 W. N.W. Hwy

November 17, 1960

Art In American
635 Madison Avenue
New York, New York

Gentlemen:

In July of this year, The American Federation Of Arts sent you color plates of "Two Bridges" by Niles Spencer supplied to them by us.

If you have no further use for these plates at this time, we would greatly appreciate having them returned to us.

Very truly yours,

Myron Bell,
Associate Director

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after Thanksgiving and come in to your gallery to see the other Mavins.

I hope Herbert will feel differently about the pictures after seeing the others available.

I'm sorry you haven't heard from me sooner but I have hoping to write a different sort of note to you.

Sincerely,
Mildred Lee

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[redacted]

in a pile of mail, and am
embarrassed to realize that I had
not replied as requested.

Hope you are running
around and having fun as
usual.

Very Truly yours,
Helen E. Stoddard
(Mrs Robert L.)

19 Montpelier Road
Newton, Massachusetts

[redacted]

Appraisal

December 3, 1960

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Mr. Herbert C. Bernard
911 Park Avenue
New York, N.Y.

Dear Mr. Bernard:

Please forgive me for appearing remiss in answering your letter of November 10. I have had a recent change of secretaries, and this letter was inadvertently mislaid.

I am listing below what I consider the current evaluation of the painting by Walter Medge:

Oil Night Sea, Black Sky $275.00

Sincerely yours,

EGH:sim

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November 15, 1960

Mr. Allen Sirotto
30 East 37th Street
New York, New York

Dear Chick:

Mazeltuff ! I just heard the news. I want to congratulate you. I hope you and Alice will have a very happy life together-- and will enjoy the beach house when it is completed.

Meanwhile I must say I missed your visits but now perhaps you can both come to see me.

No doubt you got word about the Hyman Bloom drawing which i sold to Lawrence Fleischman at a very small profit. It will be in an excellent collection and will do the artist much good.

As I expect several avid Davis collectors, I should very much like to send for the "LAWN AND SKY" which you took with you on October 8th-- unless you have decided to retain it for your collection. Won't you please let me know at once.

And so, cheerio.

Sincerely,

EGH:mc

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COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [redacted]
Swift 7-0000

November 15, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert.

John Baldwin has already told you about the many people who came to see the show over the last week end and how well it was received which, of course, pleased us very much.

I am pleased too with the exhibition catalog as I hope you are.

We are happy that the show will remain with us longer than originally scheduled. It is our plan to return the work to you the week of Jan. 16.

We look forward to the pleasure of having you here on January 6th.

Again, thanks for the privilege of showing your pictures.

Cordially
Joseph Trovato

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

November 28, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I thought the enclosed would be of interest to you. It will appear at four Hillel societies during the course of the next six months.

I would appreciate your comments.

With kindest regards, I am

Sincerely,

JS:KB
Enc.

...ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1960

Mr. Arnold Maremont
168 North Michigan Avenue
Chicago 1, Illinois

Dear Arnold:

The preparations for and the opening of the Rattner Show kept me hopping so that I did not have an opportunity to answer you earlier. I am glad, however, that you will be in New York this month as I am very eager to have you see the current exhibition. Somehow I feel that Rattner is your boy.

As to Stuart Davis, the prices are listed below:

"INT'L SURFACE"	$15,000
"WAYS AND MEANS"	8500

He has another painting on the way but it too is horizontal. In any event when you come in I will show you these handpainted numbers and if we have time we can visit Stuart's studio to see the almost completed new canvas and possibly discuss the idea of a commissioned mural to fit the specific space. Why don't you bring in either photograph of the location which I think would impress Stuart or the actual dimensions of the wall which would determine the scale. Also I hope you have an evening to spare so we can all discuss the matter and others at dinner here. It will be so nice to see you-all.

Best regards.

Sincerely,

EG:Hmc

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Opportunity will be given
to review contract

Sincerely

Pyke Koch

Please let me
know when you
have worked
out your idea!

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November 17, 1960

Mr. David Aronson
School of Fine and Applied Arts
Boston University, Charles River Campus
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear David:

At long last, the publicity release is enclosed. Please pass this on to Emanuel Goldberg together with the attached list for <u>immediate</u> publicity. The regular newspaper list can wait, certainly until January, but these are imperative if color is to be obtained. Pete Pollack also wishes to enclose a separate note to accompany the fifteen immediate releases reading as follows:

> "The Downtown Gallery has kindly consented to assist in obtaining existing transparencies of the Kuniyoshi paintings. Kindly contact Mr. Pollack, New York representative, who will make necessary arrangements for your photographers.
>
> I do hope your publication will be interested in doing color spreads on this important American artist."

Sincerely,

[illegible]

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November 14, 1960

Mr. Carl Selden
333 East 53rd Street
New York 22, New York

Dear Mr. Selden:

Several days ago my secretary reported your telephone call regarding the conversation she had with you and I am writing to supply the sordid details which prompted this conversation.

Although we have tried to keep the matter quiet, there are enough people involved now to warrant a private-public explanation.

When you come to the Gallery, you will find an attractive young woman replacing our former receptionist who was with the Gallery for twenty years. The check for $250 which you apparently sent us many months ago was deposited but not credited to your account because this employee manipulated the funds so brilliantly that even our accountant was not aware of this sad situation which we discovered in July. While he confessed the many thefts we could not get the detailed report until very recently. This report included your payment--after our statement was mailed to you.

I hope you will forgive the irritation that it caused you and will appreciate the fact that we were innocent of the manipulations and were guided by our records. A receipt in full is now enclosed.

I hope to see you and Mrs. Selden in the very near future.

Sincerely,

EGH:mc

[redacted]

November 15, 1960

Miss Georgia O'Keeffe
Abiquiu
New Mexico

Dear Miss O'Keeffe:

As you requested I am giving you the current market value of the painting by Charles Demuth.

POSTER PORTRAIT OF O'KEEFFE oil 16½ x 20½ $5000.00

Sincerely yours,

EGH:gb

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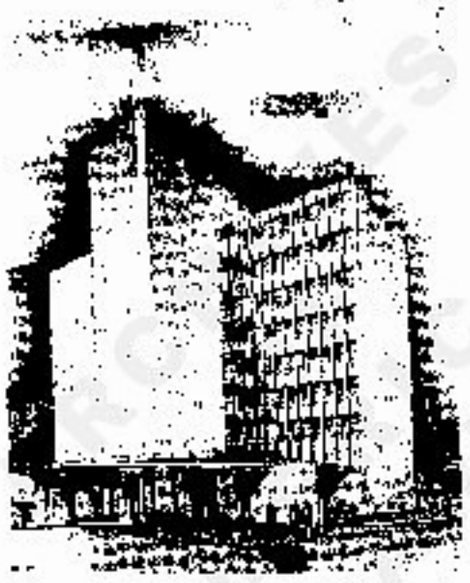
notice-- Monday, December 5th. I look forward to seeing you then.

Sincerely,

P.S. If you should want the Weber at $350, we will ignore the recent increase to $500. Also you might be interested in the fact that Ben Shahn delivered about eight small paintings which we will have available on December 5th and thereafter-- i.e.,-- as long as they are available.

EGHimc

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B'nai B'rith
Committee on Jewish Americana

1640 RHODE ISLAND AVE., N.W. • WASHINGTON 6, D.C. • EXECUTIVE 3-5284

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NATIONAL COMMITTEE

LEON J. OBERMAYER, CHAIRMAN

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DR. JACOB R. MARCUS
JACOB SOLIS-COHEN JR.
MRS. CHARLES D. SOLOVICH
JUSTIN G. TURNER

ROBERT SHOSTECK, CURATOR

November 15, 1960

Mrs. Halpert
Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Mrs. Halpert:

This letter comes to you at the suggestion of Mr. Himan Brown, Chairman of the B'nai B'rith Art Committee.

We are planning a retrospective exhibit of the work of Max Weber, to open in the Art Alcove of our Exhibit Hall on January 1, 1961.

In that connection Mr. Brown thought that you would be kind enough to suggest the names of several owners of Weber paintings whom we might contact with a view to borrowing paintings for our exhibit.

We shall appreciate a reply at your earliest convenience.

Sincerely,

Robert Shosteck

Robert Shosteck
Curator

RS:cs

[redacted]

Walter

November 23, 1960

Dear Michael:

So, did I struggle with the list, but finally I made it. Knowing the market as I do, naturally I turned to the major examples which would bring bigprices, but as I mentioned during our telephone conversation, it would be foolish - in a long range program - to give up the important paintings or sculptures which have the big potential for the future, if (as I believe) the current accent on the "Avant-garde" school makes way for the real pioneers. Thus, the suggested selection comprises small, relatively unimportant examples by artists who are also represented in the collection with "hot numbers." In some cases you will note alternates where the matter of personal choice would be your guide, since the values are close.

Why don't you study this list carefully in relation to your feeling about the specific items. Perhaps you would prefer to give up the Levine or the big Sheeler, or the Davis, but I still feel that the over-all value of the collection would be greatly reduced thereby - no matter which of the major paintings in combination would bring the required sum.

The figures I listed as selling prices are based on quick disposal through this gallery. Small paintings and sculptures at auction, for instance, are frequently massacred as you know from the few things I bought for you at Parke Bernet. While I lost my original commission on the purchases, I should be willing to reduce the current sales commission to 20%, and since you indicated that you need the funds immediately, would further cooperate by paying promptly - or before the end of the year.

I shall be at the Hotel Dennis in Atlantic City through Sunday afternoon, for a very much needed rest in the old folks' home. Perhaps you and Doris would like to join me for a day. It would wonderful if you care to drive the relatively short distance. The phone number is 4-8111 (609-AT for dial). And so, happy Thanksgiving. I do hope you will make it. Affectionate greetings to you-all.

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[redacted]

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MAXWELL ASSOCIATES, INC.

ONE BELMONT AVENUE, BALA-CYNWYD, PENNSYLVANIA

TRINITY 6-8000

November 17, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you and your associates for the time given me in arranging for the exhibition of watercolors and drawings by William Zorach, to be held at the Philadelphia Art Alliance. The dates are March 8 to April 11, 1961.

The Art Alliance will contact you well ahead of time to arrange shipping, insurance, etc. Let me assure you we will do our best to arrange a show which will be a credit both to Mr. Zorach and yourselves.

Sincerely,

John R. Maxwell

JRM/sv

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751 Comstock Avenue
Syracuse, New York
December 1, 1960

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

In June, 1961 I will be graduated from Syracuse University having majored in Fine Arts and Education. Because of my keen interest in art, I took intensive courses in the Classical, Medieval, Renaissance, Baroque, and Modern Periods of Art under Dr. William Fleming who has numerous publications in these fields. I also studied Renaissance Art for six months in Florence, Italy under the supervision of Signora Evelyn Sandberg Vavalà, the noted art authority, and received the highest mark at the University in Florence. Most of my spare time was spent studying the works in the Uffizi Gallery in addition to the painting and sculpture at the churches of: Santa Maria Novella, Santa Carmine, San Marco, Santa Croce, and the Gallery of the Accademia. I also obseved the Sienese Interlude and other art museums in Rome, Venice, and Milan. Upon concluding my studies in Italy, I traveled through France where I was mainly concerned with the vast works of art at the Louvre and its branch of Impressionistic Paintings. At the present time my program includes an Art Education course and Impressionistic and Modern Art under Dr. Hilberry. This summer I expect to return to the Continent to resume further study in this field.

It was suggested to me that I contact you about the possibility of working for your gallery upon my return from Europe. I am certain that my love for art, my ability to speak several languages, and my excellent background, appearance, and personality will be of great value in selling works of art, acting as a guide, or assisting in any capacity you may suggest as I am also a qualified typist and have had clerical experience for which I can furnish the best of references.

I expect to be in New York City in the near future and would appreciate your arranging for a personal interview. Looking forward to hearing from you by return mail.

Very truly yours,

Susan Schwebel

Susan Schwebel

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HAMILTON COLLEGE

CLINTON, NEW YORK

ROOT ART CENTER

November 14, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

With one of the fall's loveliest days, yesterday afternoon we opened the show of pictures that you have lent the Root Art Center. This opening coincided with Homecoming Weekend here at the College and we estimate that between Saturday and Sunday, 400 people came to view the show.

Joe Trovato has done a most wonderful hanging of this collection. You know the conscientious way he approaches this kind of work, and I saw pictures exchanged from room to room for five days until he had achieved a result that satisfied him. I have heard some students say already that this is a more exciting group of pictures than they have seen here at any time, and one wag has already renamed the Kuniyoshi Circus Girl Resting, "Boss, You Is My Woman Now"!

Fred Palmer has wired me that you will speak informally Friday, January 6th, here at the Art Center. This delights every one of us. The audience will be an admixture of students, college faculty and art faculty from the Munson-Williams-Proctor Institute. This can be the most informal kind of evening, if you want it to be. We are anxious that the boys should know at first hand a dealer who has meant so much to American collecting. Can you give me any idea of your topic so that this event can be listed in our college information?

We are also grateful that you will extend the show long enough to have the pictures here when you speak. The only disappointment that I can think of will be on Grace Root's part, for she is in the Orient just now and will have to miss this talk.

Cordially yours,

John Baldwin

John L. Baldwin, Jr.

JLB:cg

JUNIOR ART MUSEUM

DES MOINES ART CENTER
GREENWOOD PARK
DES MOINES 12, IOWA

December 2nd
1960

The Downtown Gallery
New York
New York

Dear Mrs. Holpert:

The Junior Art Museum of the Des Moines Art Center wants to express its sincere appreciation to you for your contribution of excellent paintings to the recent exhibit "Our Two New States."

We are most grateful as your cooperation truly helped us to produce an interesting, informative and highly successful exhibit.

With many thanks,

Sincerely yours,

Ann Reeder
Corresponding Secretary

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[redacted]

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

November 15, 1960

Mr. Charles P. Weinbeer
Weinbeer and Son
209 East 55th Street
New York, New York

Dear Mr. Weinbeer:

In referring to your bill of November 1st, I believe there must be some mistake as the charge of $12.75 for merely extending the length of the cord seems exaggerated. Furthermore, it is much too long for our use and I should like to have it cut down at your earliest convenience.

Many thanks for your cooperation.

Sincerely,

Edith Halpert

EGH:mc

THIS AMOUNT WILL INCLUDE REPAIR TO LIGHT HEAD OF STAIRS

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[redacted]

It will be all right to have the painting picked up Weekly Nov. 1st (date and time)
Every day about 11 A.M. approximate

I will retain the painting on our insurance policy

✓ Yes OR No

11-315

Mr. Jack Lawrence
719 E. 57th

[redacted]

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November 30, 1960

The Art Gallery
Hollycroft
Ivoryton, Conn.

Gentlemen:

We notice that you are carrying a balance of $12.50 which seems to be open. Will you please send us a duplicate invoice for this, so that we may pay it.

Thank you for your kind attention to this.

Very truly yours,

ig

Bookkeeping

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ARIZONA STATE UNIVERSITY

TEMPE·ARIZONA

1886 Diamond Jubilee 1960

November 18, 1960

Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I enclose a copy of the price list, as I wish to retain the orginal you sent me. I regret postponement in introducing folk art into the Arizona State University Collection, but have proceeded with plans in adding contemporary prints at this time. Of the artists you listed whom you represent in this catagory I am most interested in securing a print by John Marin. How do prices run on Marin prints?

I am going to add quite frankly the following:

1. I have $250. available as a purchase fund.
2. This week I committed myself for the purchase of a Lamansky print at $100.
3. I still have $150. for some other purchase.

Again frankly, if we could secure a good example of folk sculpture for that amount I think that would be the smart step to take. What is the best you could do for us on that score?

We have our material ready for the printer expecting now to have the supplement off the press about January 1. We could include a folk sculpture if we work fast.

Cordially yours,

Paula R. Kloster

Paula R. Kloster
Curator and
Professor of Art

PK:pmc
Enclosure

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File

November 30, 1960

Mr. Harris K. Prior, Director
American Federation of Arts
1083 Fifth Avenue
New York, New York

Dear Mr. Prior:

Sometime last year you sponsored a show of 18 Living American Artists which was first exhibited at the Whitney from March through April 12th, and then sent on to Israel by the American Federation of Arts.

In this exhibition a piece in Italian Marble by William Zorach - LOVERS -1958, was lent by Miss Marilyn Karnes or under her married name M. K. Willsumez and returned to her sometime in November, 1959. We are in need of her address and would greatly appreciate any information you can give us which might help us get in touch with her.

Thank you in advance for your help.

Very truly yours,

IG

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November 15, 1960

Mr. Lawrence Drake
Lawrence Drake Gallery
San Carlos and Eighth Avenue
Carmel, California

Dear Mr. Drake:

This past week has been so hectic what with the opening of the Rattner Show and the excitement it engendered, that I did not have time to answer your letter.

Since the time is so short I'm enclosing the consignment invoice with all the data included so that you may know what to expect and may place insurance on these items immediately--before shipment. We can, no doubt, send these by air as none of the serigraphs are framed and there will be very little cost involved while assuring prompt delivery.

Since we work on a limited commission, we can allow only the usual 10% discount to other dealers as well as to museums. Because we are preparing for our own Christmas show opening on December 5th, we cannot spare the three or four drawings which he delivered to us a few days ago but the serigraphs are so outstanding that I am sure you will find them a great addition to the show.

Sincerely,

EGHime

[redacted]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 15, 1960

Mr. David Durst, Chairman
Department of Art
University of Arkansas
Fayetteville, Arkansas

Dear Mr. Durst:

Several days ago I received a note from Victor Hammer advising me that he was in touch with you regarding the two paintings owned by Mr. and Mrs. Roy Woods.

I hope that you will get the information you desire.

Sincerely,

EGH:mo

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November 21, 1960

Mr. Norman Burwen, Secretary
Nathaniel Saltonstall Arts Fund
1 State Street
Boston, Massachusetts

Dear Norman:

Going through my folder file I find my letter addressed to you on October 25th (copy).

Have you had an opportunity to discuss the matter with Nat? Naturally I am eager to know your decisions so that I may know what action to take in connection with this painting.

Best regards.

Sincerely,

EGH:mc

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December 1, 1960

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st. Street
New York, N.Y.

Dear Mrs. Halpert:

Enclosed are photostats of 16 cancelled checks which total $2000. These checks were in payment for the Marin watercolors I purchased in February, 1959.

Also enclosed are photostats of the front and back sides of the bill for these watercolors which show the payments made with these checks. I noticed, however, that the dates Lawrence noted for payment on the bill do not always correspond to the exact dates of the checks.

Your accountant wrote to me stating the balance due on my account was $1850. I wrote back that his figure was incorrect, and that the balance due was $1000. The enclosed photostats of the 16 cancelled checks show my balance to be $1000.

I am also enclosing my check of November 30, 1960, drawn to the Downtown Gallery, Inc. for $100. This is also in payment on the Marin watercolors and reduces the balance on my account to $900. This payment is not shown on the enclosed photostat of the bill.

I hope these photostats will help to solve the problem you are having.

Best regards.

Sincerely,

Bill

William S. Zierler

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THE AMERICAN FEDERATION OF ARTS

1083 Fifth Avenue, New York 28 • SA 2-2452

November 16, 1960

Mr. Myron Bell
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Bell:

Thank you for your letter of November 14 referring to the color plates of "Two Bridges" by Niles Spencer.

These plates were sent to Art in America on July 18 per instructions of Mrs. Halpert's letter of July 14.

Very sincerely,

Margaret Cogswell
Secretary for Publications

MC/em

635 Matisse

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

November 25, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Sorry it has taken me so long to answer your good letter of November 15th. We have been beseiged with VIP visitors from all parts of the world, and I have had to spend days and days with each one of them. All this in addition to our building program!

Of course, we are waiting for you -- and please let me know as soon as possible when to expect you. Can we reserve a room for you?

No time for more now; we can gossip when you come, and I will tell all about the Newsweek article. Not that there is much to tell! Georgia O'Keefe was with us last weekend, with an old friend of mine with whom she has been travelling. It was fine to see her again.

Hurry up out here.

As ever,

Robert P. Griffing, Jr.
Director

RPG:ly

LEIGH B. BLOCK
30 WEST MONROE STREET
CHICAGO 3

November 30, 1960

Mrs. Edith G. Halpert, Director
Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

I am considering giving our Marin oil painting of the Circus to either the Art Institute or the Modern Museum. Will you kindly give me an up to date appraisal on this picture for tax purposes?

It has been a long time since I have been in the Gallery, but for some reason or another I have not been in New York this fall as much as usual.

I hope that if you intend to come out our way, you will let us hear from you.

With kindest regards,

Sincerely,

Leigh B. Block

Leigh B. Block

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JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

November 17, 1960

Mr. Joseph D. Laveman
Certified Public Accountant
165 Broadway
New York 6, New York

Re: The Downtown Gallery, Inc.

Dear Mr. Laveman:

I have your letter of October 31, 1960, regarding confirmation of balance due.

Would you be kind enough to furnish me with a detailed statement from the first of the year so that I can check this matter out.

Thank you for your attention.

Very truly yours,

JS:KB

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November 14, 1960

Mrs. Edward R. Wehr
3035 W. Wisconsin Avenue
Milwaukee 8, Wisconsin

Dear Mrs. Wehrs

Mrs. Halpert has asked me to write you to inquire if you ever received the photograph of the Abraham Rattner painting that was mailed to your hotel in New York.

If you did not get it, please let me know and we shall send another photo immediately.

I trust that your trip home was a pleasant one and I look forward to seeing you again when you are in this city.

Cordially,

Myron Bell,
Associate Director

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December 3, 1960

Rabbi Robert I Kahn, D.H.L.
Temple Emanuel
1500 Sunset Boulevard
Houston 5, Texas

Dear Rabbi Kahn:

As soon as our photographer can deliver prints, we shall be glad to forward the photographs of the Levine and Rattner paintings. Unfortunately, we have no color plates, but I shall check with the artists to ascertain whether transparencies are available. Also, I hope that the Levine is returned to us from Moscow where it was included in the artist's one-man exhibit - or rather returned in time for pick-up before March 1st. I shall follow through on this promptly.

Sincerely yours,

EGH:afm

Negatives of Jack Levine
Painting sent to Baker.

THE MULVANE ART CENTER OF TOPEKA

washburn university • topeka • kansas • phone central 5-5341

November 16, 1960

Mrs. Edith Halpert
The Downtown Gallery Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I shall return the Shahn prints early next week. We are planning to purchase Calabanes, #9, Supermarket, #12, The Scientist, #17, and perhaps the Passion of Sacco-Vanzetti, #15. You will receive our official purchase order from the business office of the university.

Is there an additional print of Calabanes, #9, available? One of my students has indicated that she would like to have one. If so, I shall let her have this one at the close of the exhibition.

We have enjoyed having the prints immensely and thank you for permitting us to show them.

Very sincerely,
Alexander Tillotson
Director

AT:re

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Mr. R. J. Hunt, Curator
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November 22, 1960

Mr. Frank Getlein
713 Spruce Brook Road
Berlin, Connecticut

Dear Frank:

Thank you for sending me a copy of the outline which you presented to Harold Straus.

While I feel that you have covered the field very well knowing the attitude of Harold, I regret that you did not sustain the wonderful tempo which characterized your two letters to me. I know that his idea of the publication is a very lively, somewhat entertaining book which not only reports the history of this fascinating period but also holds interest for a large cross-section of American readers, many of whom would be little concerned with the documentary angle but would adore the anecdotal elements which you and I discussed and which I know you intend to incorporate. Having had contact with many publishers in my day, I can tell you very confidentially (as you must know) that their imagination is rather limited. After all they have litter-l minds with a dollar sign concern.

I hope you don't mind my comments in my unfortunately frank style.

I agree with you that we had better get going on the project with all possible speed. A few days ago I learned that a book is in the making on Betty Parsons--planned directly after the famous profile on Sidney Janis appeared in the "New Yorker". It is being published in England and in a great hurry. Thus to be original, "time is of the essence". Maybe it would be a good idea if we made another appointment with Harold Straus--this time at his office where notes could be made and a definitive answer could be obtained.

I'm going off for the Thanksgiving weekend leaving Wednesday night and returning Monday afternoon. Please keep this in mind in making whatever arrangements you have in mind, but let me know in advance so that I can make a specific date with Harold.

My best regards to Dot. Have a happy holiday.

Sincerely,

P.S. I did not send the outline to Straus as his previous call made it very clear that he wanted something "snappy" as well as of historic importance.



B'nai B'rith
Committee on Jewish Americana

1640 RHODE ISLAND AVE., N.W. • WASHINGTON 6, D.C. • EXECUTIVE 3-5284

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ROBERT SHOSTECK, CURATOR

December 1, 1960

Mrs. Halpert
The Downtown Galleries
32 E. 51st St.
New York, N. Y.

Dear Mrs. Halpert:

I enjoyed my visit to your Gallery, and making your acquaintance several days ago. Enclosed herewith is a list of paintings by Max Weber which have been offered to us for our exhibit as of this date.

While touring your Gallery, I noted some interesting woodcuts done by Max Weber. I wonder whether we might borrow a set of these from you for our exhibit?

I would be grateful to you if you would give me a list of private owners of Max Weber paintings, to whom we can write. I will appreciate hearing from you at your very earliest convenience since we have but a few weeks to complete the necessary arrangements.

Thank you for your cooperation.

Sincerely yours,

Robert Shosteck

Robert Shosteck
Curator

RS:cs
enc.
cc Mr. Himan Brown

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[redacted]

[redacted]

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November 14, 1960

Miss Norma Guinchi
The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Miss Guinchi:

As I wrote to Dr. Janson, almost twenty years have transpired since "RUE DE LA GLACIERE" was sold to another gallery in Philadelphia. The only record we have of a photographer is the name Koehler of Cambridge, Massachusetts. No address appears and I'm afraid that I can furnish no further information.

As a matter of record there has been the most tremendous correspondence about these paintings and as much as I love Karl Knabe, I cannot do anymore than I have to date. This was explained in great detail to the artist as well as to Dr. Janson.

Incidentally I advised the latter that the title of the painting that belongs to Dr. Michael Ritter, 1924 Rittenhouse Square, Philadelphia, is "AGING HARLEQUIN" rather than "CLOWN". This photograph was made by Oliver Baker; # D.G. 54.

I'm so glad that you could come to the Ritter party. It was nice to see you.

Sincerely,

EGH:mc

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November 14, 1960

Miss Marion Osher
39 Fifth Avenue
New York 11, New York

Dear Miss Osher:

We wish to thank you for your check in the amount of $525.00, received today.

It was by your brother's instructions that these drawings were billed and delivered in New York City, making them subject to the 3% sales tax. I am sure that you will find that the charges of shipping and insuring these drawings to Maine would run around the same figure as the sales tax.

In as much as we have followed your brother's instructions and have put this through our books as a New York sale, would you be kind enough to send us your check in the amount of $15.75 to cover the tax.

We trust that you will understand our position in this matter, and we thank you for your cooperation.

Very truly yours,

Myron Bell,
Associate Director

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December 3, 1960

Mr. Charles L. Kuhn
Curator
Busch-Reisinger Museum
Harvard University
Cambridge 38, Massachusetts

Dear Mr. Kuhn:

Our accountant has referred your correspondence to me.

May I extend my apologies in connection with this matter. We had an unfortunate experience which explains the error in sending you a request for payment. One of our employees absconded after confusing our records which, naturally, guided the accountant in sending out statements. This employee has recently confessed, and I hope that you will forgive the previous correspondence.

Yours sincerely,

EGH:eim

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November 14, 1960

Mr. Keith H. Baker
Baker Paper Company
36 Broad Street
Oshkosh, Wisconsin

Dear Mr. Baker:

Thank you for your letter.

I am very pleased that you plan to be in New York before the holidays and hope that you will send me a note advising me of the exact date of your visit so that I can arrange to be here during that time.

Also as you requested I am enclosing a priced catalog. I look forward to meeting you.

Sincerely,

EGH:mc

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November 21, 1960

Mrs. Arthur Dintenfass
D Contemporary Gallery
Hotel Traymore
Atlantic City, New Jersey

Dear Terry:

It was awfully nice to see you and I may return the visit if and when I venture into the wilds of Atlantic City.

After you left we checked our records and find that the following are still listed as consigned to you:

Max Weber	#68	"PORTRAIT" Gouache	$2750	
Ben Shahn	#377	"NURSING MOTHER" Drawing	$350	
" "	9	"SUPERMARKET" Silkscreen	$125	2 prints
" "	19	"CAT'S CRADLE" Silkscreen	$50	2
" "	17	"LUTE AND MOLECULES" 3 prints	$75	3
" "	15	"PASSION OF SACCO AND VANZETTI" 1 print	$65	1

We wrote you previously regarding the increase in price of #15, "PASSION OF SACCO AND VANZETTI".

I should very much like to get these old consignments straightened out, particularly so since you obtained from us a new group for exhibition.

And so, I may be seeing you soon.

Sincerely,

EGH:mc

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

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November 15, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your note advising us of the revised valuation of $1900 on your Stella loan "Steel Mill". Indeed it is difficult to keep up with the rapidly soaring art market. The only hope is that it doesn't bust leaving the artist and dealer as the fall guys.

Best to you.

Sincerely,

Porter

Porter A. McCray

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November 14, 1960

Mr. A. Rosenblum
Rosenblum and Kramer, Inc.
520 West 48th Street
New York 36, New York

Dear Mr. Rosenblum:

Mr. Schwartzkopf has sent me your bill which I checked against our original estimate and I am enclosing a check for $700 to complete the payment of this.

In relation to the additional bill amounting to $1,065, I should very much like to have the opportunity of going over these items with you as I am not quite clear about a number of the details. Won't you drop in so that we can discuss this. Meanwhile however, I'm enclosing an additional check of $500 against this account but would like to clear up the statement promptly and will do so as soon as we have an opportunity to identify the items.

Also I am very eager to get the other jobs completed and hope you can assign your man to attend to these details at your earliest opportunity. We do want to get everything cleared up as you can well understand.

Thank you for your cooperation.

Sincerely,

EGH:mc

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December 3, 1960

Mr. Thomas S. Buechner, Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

Dear Mr. Buechner:

This is rather a late thank you note for the delightful dinner party held in honor of Jacob Lawrence. I enjoyed the evening thoroughly - and it was nice talking to you.

About a month ago, Mrs. Rudd Hawley Truax wrote asking me whether I would address a group and somehow, in the way the latter was worded, I assumed the talk was to be at the Brooklyn Museum. This I felt I should do as a courtesy.

Now I learn that the group is the Junior League, and the Museum seems to have no connection with it whatever. Thus I would very much like to withdraw gracefully; as a matter of fact, I now find that I have also committed myself elsewhere just one day before the date scheduled and 'way out in Utah.

I hate to impose thison you, but can you suggest a gracious way for me to crawl out of the Junior League commitment?

Sincerely yours,

EG:sdm

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DEPARTMENT OF STATE

The Advisory Committee on the Arts

OFFICE OF THE CHAIRMAN

November 23, 1960.

Dear Mrs. Halpert:

Many thanks for your letter of November 22, and may I acknowledge also the invitation for cocktails on November 7. I assumed the latter was in response to my letter, so I hardly thought you "rude" in not answering it specifically, believing that your intention was for us to have chatted about its contents at the reception. Regretfully, however, your invitation, though addressed correctly, was misrouted and I did not receive it until the 4th of November.

I hope that one of my coming trips to New York will coincide with another such reception and, in any case, I will call you and drop in to say hello the next time I am there.

With best wishes.

Sincerely,

Warren Robbins

Warren M. Robbins

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

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119 EAST NINETEENTH STREET
NEW YORK 3, N. Y.

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[redacted]

December 3, 1960

Dear Mrs. Halpert:

We were disappointed not to have had you with us at the very spirited meeting held at my home on Nov. 17th.

The enclosed copy of our Committee's report may be of interest to you. Our work is expanding in many exciting directions.

May I add your name to our Street Tree Planting Committee?

Sincerely,

Jessie Mattison

(Mrs. Sidney Mattison)
co-chairman
TREES FOR THE CITY

Adolph Fine — Real Estate

2736 Hennepin Avenue - Taylor 7-3701 - Minneapolis 8, Minnesota

November 21, 1960

Downtown Gallery
32 East 51st St.
New York, New York

Gentlemen:

I am interested in the possible acquisition of the work of Stuart Davis, and have been informed that your gallery carries his work.

May I know what is available, the approximate prices, etc., so that I may consider the possible acquisition of one or more of his works?

Yours very truly,

Adolph Fine

Adolph Fine

AF:ml

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November 19, 1960

Mr. Sylvan Lang
700 Alta Avenue
San Antonio, Texas

Dear Sylvan:

We have just received from our photographer the color transparency which we ordered for you. It is now enclosed.

Also, following your orders we are not shipping the O'Keeffe which you secured until further word as you indicated that you might want both paintings shipped simultaneously to your residence or to the Institute.

The O'Keeffe has been sprayed and certainly looks superb now that it is exposed to the "naked eye" without interference of the glass.

I'm really very pleased that you and Mary will have the O'Keeffe in your home. Do let me know about the Hartley as soon as you can.

As usual it was good to talk to you. I hope that Mary is in good shape after the nasty cold she had. My best as always.

Sincerely,

EGH:mm

[redacted]

RABBI ROBERT I. KAHN, D.H.L.
TEMPLE EMANU EL
1600 SUNSET BOULEVARD
HOUSTON 5, TEXAS

November 28, 1960

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

It was delightful to get the lender's forms filled in on Jack Levine's Schlemo and Rather's Last Judgment.

We appreciate your thoughtfulness in loaning these. Our Art Committee has estimated this to be major showing.

We are also happy that you referred us to Jacob Schulman who has promised to loan us Shahn's Morning Star.

I wonder if you could send us photographs of the two paintings that we may use them in our catalogue, and also if you could advise whether you would be willing for Budworth to pick up the pictures for a group shipment sometime before March 1, 1961. We would appreciate knowing this so that we may make our plans.

Best personal wishes.

Sincerely yours,

RIK

Rabbi Robert I. Kahn

Do you have a color transparency of either of these we might purchase to use for publicity?

[redacted]

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George Braziller, Inc.

215 PARK AVENUE SOUTH • NEW YORK 3 • N. Y.

OREGON 4-6004

November 21, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

Thank you so much for your letter and the transparencies. I can assure you that the transparencies will be properly taken care of and returned to you when we are through with them. I certainly appreciate your kind help in this matter.

With my best regards,

Sincerely,

Mary Gottlieb
Art Editor

The enclosed bill must have been enclosed by mistake.

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December 3, 1960

Mr. Frank Kacmarcik
25 East Fifth Street
Saint Paul 1, Minnesota

Dear Mr. Kacmarcik:

It was good to hear from you and to give me an opportunity to extend an apology for not being more attentive to you during the Rattner Opening party. On the other hand, I had hoped that you would drop in again when the atmosphere was not quite so hectic. Perhaps I shall see you soon again.

Naturally, I was infuriated when I read your third paragraph. Hilton Kramer has done this consistently for two reasons. The first because I accepted an invitation to write an article for the magazine and did so with the agreement that it would be published without editing. It was. For your information, I attacked the policy of the magazine and the whole current school of art criticism which has nothing to do with aesthetics, philosophy or whatever is expressed by the artist, but entirely with a very personal "animus" of the so-called critic. I knew when I did this that it was not politic, but it seemed timely to give vent to a general attitude among most of the dealers and most of the public.

The second and much more resented criticism made of the magazine has been expressed volubly by Ben Shahn in his talks at Harvard and during his participation on many panels throughout the country. Nevertheless, it seems shocking that anyone in Kramer's position would vent his hurts in the manner you described. I have been very eager to show your letter to Ben, but certainly will await your permission before so doing. But I sincerely hope that you will say "Yes" as the time has come for such kind of immoral functioning to cease in this country. I wish I could lay my hands on another copy of Father Lynch's article.

Abe Rattner plans to be in New York very shortly when he is not so involved with a one-man show, and I hope that we can conclude the discussions we started on several occasions. I will then send you the approximate figure which you requested.

(over)

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November 14, 1960

Mr. Charles Ball
Eleanor LeMaire, Inc.
29 West 57th Street
New York, New York

Dear Mr. Ball:

On October 4th, we consigned two silkscreen prints by Ben Shahn, one colored lithograph and a mosaic piece by Abraham Rattner to you.

Would you be kind enough to advise us of when we might expect the return of these pieces.

Your prompt reply will be most appreciated.

Yours very truly,

Myron Bell,
Associate Director

to Paris because Esther is eager to do so and as I have learned to mind my own business I will not discourage them but I think he would do much better by remaining in one spot for a long period where he can have peace and continuity. This answers your question about the Rattner's in Paris.

I shall be delighted to see the Bondy's when they arrive. I have a queer feeling that he may have called late last week when I was involved with three sets of callers - 2 museum groups and one collector. I remember an attractive Frenchman coming here and my statement that I was impossibly busy. This occured about 3 days before your letter arrived and I sincerely hope that it was someone else.

For your edification, Gil, I have just started to reread the letters of Maxwell E. Perkins. I was amused with the references to your friend, James Jones. As a matter of fact I wish I could do the same thing as dealer to artist.

You will hear from me again after I get backfrom Atlantic City and I am sure my letter will have a different tone entirely. Meanwhile, please continue writing to me as I continue to miss you very much. Much love to you-all and to dear little Holly,

EGH/ig

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[redacted]

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November 22, 1960

Mr. Warren H. Robbins
Department of State
Advisory Committee on the Arts
Washington, D.C.

Dear Mr. Robbins:

Much to my chagrin I just discovered that because of many errors made by a temporary stenographer that I had in mid-October, my letter dated the 18th of the month had not been mailed to you. I should hate to have you think me rude and I'm therefore writing to apologize for this seeming oversight as I greatly appreciated your letter and was also delighted with the 24th Semi-annual Report on Educational Exchange Activities -- particularly so with the statement on the selection of the American Art. If there is anything that I can do to help unofficialy, please do not hesitate to call on me as my attitude is subject to change based on what was published.

I certainly hope that you will visit me at the Gallery when you are next in New York. Also I can assure you that I shall be glad to come to Washington if I can be useful in making any suggestions based on my long experience in American Art.

Sincerely,

EGH:mc

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December 3, 1960

Mrs. Edward R. Wehr
3035 West Wisconsin Avenue
Milwaukee 6, Wisconsin

Dear Ethel:

(You see, I am keeping my part of the bargain!)

As Ed White has no doubt reported, he called here a few days ago and saw the two Pattners which you had selected for consideration. During his visit, he became much more enthused about a third painting, the photographs of which he took with him.

In addition, he became enamoured of a Stuart Davis painting which I, too, feel is a magnificent example. I suggested that you might want to trade your small painting, thus reducing the cost of this later, larger, and more important Davis. If you are interested in this arrangement - and I think it would up the collection - I shall give you the vulgar price details. Of course, I am also very eager to see you have the Pattner, and any of the three would serve the purpose superbly. So much for business.

I notice that two other museums are going South American, but after you emptied out the institutions of their very best examples, the pickings ain't going to be very good. Ed reported that you were doing a magnificent job and that he is very proud of you. In this we agree.

Again I want to tell you how much I enjoyed seeing you, and I do hope you will come soon again.

Sincerely yours.

P.S. I explained to Ed that the Damrth POPPERS is in a precarious state at the moment, as my attorneys have been working on a spin-off which will relieve me of most art possessions. Meanwhile, the painting is touring in a major exhibition marked N.F.S., so there is no chance of it getting away.

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December 1, 1960

Mr. Lewis P. Cabot
99 Hammond Street
Cambridge, Massachusetts

Dear Mr. Cabot:

I too am very sorry to have missed you on one of your rare visits. What with the holiday I decided to indulge myself in a long weekend which I spent in Atlantic City.

Evidently John Marin Jr. was sufficiently impressed with you to select MT. WASHINGTON. No wonder you capitulated.

Naturally I want to cooperate with you, and a payment of 1/3 on account will be satisfactory. You note that I prefer the lesser amount as it would be more desirable to expedite the time gaps between payments. Do you think you can follow through quarterly at a rate of $300 or more thereafter? If not, use your own judgment.

The painting can be shipped to you at once. The exhibition in which it is included will not be held until February - February 10th to March 12th - to be exact. Mr. Tibbs, Director of the Des Moines Art Center, will communicate with you directly. If you want to have a substitution during that period, you may come in to select one.

Upon receipt of word from you we shall be glad to make the shipment to you via Boston Truck. Will you bear in mind that the painting will have to be placed on your insurance policy during transit, as ours covers gallery contents to our portal.

I look forward to hearing from you and to a personal visit in the near future.

Sincerely,

EGH:bp

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would like it for him for Xmas. If
available and let me know
Can enclosing my stamped
addressed envelope for your
early reply.

Thank you.

Harry S. Truman
(Mrs. Bess W.)

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94 Juniper Road
Belmont 78, Massachusetts

Nov. 16, 1960

Dear Mrs. Halpert,

I have put off writing you each day because I hoped to convince Herbie that "Marin, Near Spring Valley" was a painting that he would enjoy living with. As I have not been able to do so I very reluctantly gave both paintings you so kindly sent down to us to Boston Trucks to deliver to you.

They are still on our insurance policy and will not be released until notification from you.

We shall be in New York

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LEHIGH 5-0359

ESTABLISHED 1952

BABCOCK
Galleries
INCORPORATED

805 Madison Ave., at 68th New York 21

MRS. CARMINE DALESIO
President

PASCAL M. GATTERDAM
Director

MICHAEL ST. CLAIR
Assistant Director

November 17th, 1960
New York, New York

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York.

Dear Miss Halpert:

In answer to your request, yesterday ordered two photographs of the Hartley "Still Life" sent to you direct from Brenwasser.

We are pleased for the opportunity to be of this minor service.

With all our best wishes,

Sincerely,

Pascal M. Gatterdam

pmg/st.c

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Another character I met at the meeting referred to sponsored by the Institute of International Education was Warren B. Robbins. He subsequently sent me a fascinating publication prepared by the U.S. Government Printing Office under number 57011. It is called the Twenty-Fourth Semiannual Report on Educational Exchange Activities and, much to my amazement and I am sure to yours, contains a statement on the selection of American art to be sent abroad. This is Article 5 on page 4 of the report. It is excellent and I think deserves a note from you as President of Equity.

Before closing, I want to explain why I did not communicate with you in May about the Zorach situation. No doubt you know that Bill suffered a stroke after the Dallas experience with the American Legion and the noble American Minute-Women. Because of his reaction I felt, and Marguerite agreed with me, that it was wiser to handle the Maine matter quietly to prevent a repetition. It all worked out very well, thanks to the help of people like you and others. Now Bill knows everything, but since this is all in the past, he could take it in his stride.

Do come in soon, and bring Dorothy with you. Meanwhile, best regards.

Sincerely yours,

BCR:adm

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November 14, 1960

Rabbi Robert I. Kahn
Temple Emanu El
1500 Sunset Boulevard
Houston 5, Texas

My dear Rabbi Kahn:

At the request of Jacob Schulman we recently sent you a photograph of Ben Shahn's "WHEN THE MORNING STARS"— and I was pleased to learn that he agreed to lend this magnificent painting.

However, I have not heard from you regarding "THE LAST JUDGMENT" by the same artist as well as the Jack Levine "SCHELEMO" which has not as yet been returned from Mexico. I believe that you have photographs of both; if not, I shall send these to you. In any event, I am very eager to know your final decisions as soon as possible since we receive so many requests from various institutions throughout the country. I'm sorry that I delayed writing but you had mentioned the fact that you were paying us a visit and I was awaiting your call.

May I hear from you shortly.

Sincerely,

EGH:mg

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November 15, 1960

Mrs. Herbert Lee
94 Juniper Road
Belmont 78, Massachusetts

Dear Mrs. Lee:

Because we have not received the blue return form I am very much concerned whether the two Merin paintings reached you safely. I find a record also that you took with you the Stuart Davis print entitled "STUDY FOR DRAWING".

Won't you be good enough to communicate with me immediately so that I can relax about the two important watercolors.

My very best regards.

Sincerely,

EGH:mc

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EARL NEWSOM & COMPANY

November 28, 1960

EARL NEWSOM
FRED L. PALMER
A. B. TOURTELLOT
W. A. LYDGATE
R. A. ASZLING
J. R. NEWSOM

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

They need a title for your talk at Hamilton on January 6. How about "A Dealer Looks at Art"?

Sincerely yours,

Fred L. Palmer

FLP:t

597 MADISON AVENUE, NEW YORK 22, N.Y.

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November 15, 1960

John Stuart, Inc.
470 Park Avenue South
New York, New York

Attention: Margaret McEwen

On April 20th we sent you three sets of Cushing originals which I was advised would be distributed to four of your branches so that they might be available for sale simultaneously.

Now that 7 months have passed I certainly feel that we are entitled to a report on the sales. We are running short of these weather vanes and as a matter of fact, lost several sales on "ANGEL GABRIEL", the edition of which has been entirely sold out.

May I hear from you by return mail. Many thanks for your cooperation.

Sincerely,

EGH:mc

UNIVERSITY PRESS
OF CAMBRIDGE, INC.
11 LEON STREET
BOSTON 15, MASS.

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November 18, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Enclosed herewith is the combination proof and paper sample of the card for Mr. David A. Wingate. In order to give you an idea of the appearance of the finished card, we have clipped full-color reproductions from an art publication and pasted them in position. This will give you a more exact idea of how the finished card will look.

We have taken your suggestion of making the reproduction 6 in. long, allowing the height to be determined by the proportionate reduction. You did not specify in your letter the color ink desired by Mr. Wingate. I am assuming this is to be the same green used on Steve Stone's cards. If I'm incorrect in this, please advise me. I shall keep a close watch on the color proofs from Mr. Eldridge, and send you proofs before final approval.

You did not say whether Mr. Wingate would like parchment envelopes or not. Since these would have to be specially made, I am anxious to know almost instantaneously if he does. Please advise me as soon as possible. If he is satisfied with a regular white envelope, there is no problem.

I have had difficulty arranging another trip to New York, but if I am not there prior to the Christmas holidays, I shall definitely see you at that time to discuss the Brandeis exhibition.

May I extend my best.

Yours sincerely,

UNIVERSITY PRESS

Spencer M. (Cowan)

President

SMCowan/k
Enc.

1 Dec '60

Dear Bill Holgert.

Thank you very much for your letter and the sending back photographs & slides —

My paintings are now being shown in Walker Art Center, after having been in Madison University Civic Pensacola (Florida) and St Paul Gallery —

As I receive paintings everywhere at the end of December, I'm afraid there will be no opportunity to show them to you in New York — though I would have loved to do so because I'll like to come in contact with the Am. public through Your Gallery!

I hope, that, later the

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 17, 1960

Dear Edith:

Well, I enjoyed Monday evening very much! It was good to hear you spell out your thinking on a subject which has a major bearing on this Gallery's future.

The enclosed has definite relevance to our conversation. As I mentioned, this revised survey contains an appendix with dollar values assigned to our present needs. I hope you will take time to read it thoroughly.

Doubtless, Bill will be in touch with you soon. On my part, I will certainly keep you informed of our specific fund-raising plans which take on an even greater importance in view of our very pleasant and frank exchange of ideas.

With warm personal regards,

Sincerely,

Jesse R. Barnet
Assistant to the Director
for Membership Development

jrb/b
enclosure

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

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November 14 1960.

Dear Mrs Hoeyte:

Thank you for your kind invitation for the Quebec Show. I am sorry that I could not have been in New York at the time. I found your invitation

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3x651 f

November 15, 1960

Mr. John Foley
155 East 38 St.
New York, N. Y.

Dear Mr. Foley:

Thank you for the check for $30.00 for repairing the stairhall.

We enclose herewith our check for $123.00 to cover your moving expense as agreed with Mrs. Halpert.

My best regards,

Irving M. Schwarzkopf

IMS:sbs
enc.

cc: E.Halpert

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November 19, 1960

Mr. James Kirk Merrick
Executive Director
Philadelphia Art Alliance
251 South Eighteenth
Philadelphia 3, Pennsylvania

Dear Mr. Merrick:

Thank you for your very kind invitation.

Much as I should like to be party to the event it is impossible for me to get away on December 9th as this is the midst of our 35th Annual Christmas Exhibition.

I hope the show will be a great success.

Sincerely,

EGHimc

DEPARTMENT OF ART
College of Fine and Applied Arts
University of Illinois, Urbana

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November 28, 1960

Mrs. Edith Halpert
Director, The Downtown Gallery
32 E. 51st St.
New York 22, New York

Dear Mrs. Halpert:

This is to confirm the phone conversation we had, establishing the date of your talk here during our big show. It will be at 2:30 P.M. Sunday, March 12. Mr. Donovan has asked me to request a title from you. I apoligize for appearing so persistent, but would you send in a title to Mr. Donovan within 10 days? He needs it for publications. As I said in my first letter, anything relating to contemporary painting, artists, philosophy, or art dealing that you would wish to talk about would be welcomed. If you don't wish to be tied down, I suggest you send in a nice broad title which would allow you some leeway.

Mr. Hogan has asked me to reinforce his invitation to you to stay at his studio. I know you would find it both private and comfortable, and I am hoping that its use might influence you to stay longer than you otherwise would.

I hope that you will let us know when you arrive so that we can meet you at the staticns, or airport.

Sincerely

Warren Doolittle
Professor of Art

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November 21, 1960

Mr. Eugene Kingman, Director
Joslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Eugene:

Thank you for your letter.

I am very pleased that the exhibition was a success and that several of the items were sold. A correction and invoice was mailed to you and when the other items are returned we shall send you a receipt.

I hope that you have occasion to be in New York soon again. Won't you please let me know in advance so that we can arrange for a drink or dinner.

My best regards.

Sincerely,

EGK/ig

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November 22, 1960

Mr. Richard McLanathan, Director
Community Arts Program
Munson Williams Proctor Institute
310 Genessee
Utica 4, New York

Dear Dick:

When Bill Zorach returned from Maine directly after election day, he asked me about my visit to Utica and expressed a special interest in the placing of his sculpture. It was then I realized that I had meant to write to you earlier but as you know the activities in the art world are far too extensive to follow through on any given idea-- or at least it is for me.

And so, I'm writing you about the Zorach sculpture. While I love the idea of a room for youngsters, I must say that my personal reaction to the use of what I naturally feel is a great work of art as something for kids to "touch" and play with is a little too modern. A work of art has to be dignified according to my old fashioned ideas and should have the benefit of a pedestal at a height which sets it off to the greatest possible advantage against the appropriate background. Since several of our clients in Syracuse and in Rochester who have visited the Museum mentioned this to me also I am afraid that the report will reach Zorach who at this stage of life would find it difficult to take.

I hope you will forgive all these dramatics but I have expressed my feelings and fears frankly because I know you will understand that there is no ulterior motive. You can merely blame it on my sentimental nature and my regard for my artists. I know also that if you consider the matter from the artist's point of view, you will agree that Zorach and the other "creative" artists are entitled to the dignity of the showmanship that you so brilliantly demonstrated throughout the Museum. And so, please forgive me for writing you as I have. Not only am I embarrassed about so doing but also feel that I have no right to impose my attitudes on you, especially because I so strongly believe in freedom of expression in every field of endeavor.

Do let me know shortly what your honest reaction is to the above statements.

HAMILTON COLLEGE

CLINTON, NEW YORK

ROOT ART CENTER

November 23, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Paul Hume, a Washington music critic, has other evidence of Harry Truman's "projection" in the form of a letter on White House stationery that he dashed off to Paul when Margaret had received a less than favorable review. Hume is one of the advisors to the Root Art Center and, if we ever hit a low point, I know how to draw a crowd.

The title, "A Dealer Talks" suits me fine and I have made a reservation for you at the Country Squire Motel. As the date approaches, won't you let me know whether you are coming by train, plane or canal boat, and I will have the pleasure of meeting you.

Cordially,

John L. Baldwin, Jr.

JLB:cg

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file

POL
Pd

December 3, 1960

Miss Alice Peters
76 West 86th Street
New York 24, New York

Dear Miss Peters:

Your letter to Abraham Rattner was referred to us as his agents.

Thus I am writing to notify you of the Gallery where a cross-section of Rattner's work may be seen at your convenience. This includes paintings as well as drawings.

We are open six days a week from ten to six, and I look forward to seeing you soon.

Sincerely yours,

EGH:aim

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[redacted]

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December 3, 1960

Mr. Richard A. Sawyer
Investment Officer
Chase Manhattan Bank
New York 15, New York

Dear Mr. Sawyer:

Please forgive me for not having communicated with you earlier. Because of many things that occurred in the Gallery during the past two months, I have been so involved with its business details that I have had no opportunity to check into my personal affairs.

Directly afyer the opening of our next exhibition, I hope to find time to relax and go through the stock records, as I certainly should welcome any suggestions.

Again, many thanks.

Sincerely yours,

SCH:esm

[redacted]

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REPORT OF THE STREET TREE PLANTING COMMITTEE - NOV.28,1960

To the Board of Directors of the Municipal Art Society:

The increasing interest displayed in the tree planting project by property owners and others throughout the city, made it seem advisable to expand the committee and intensify its efforts in as many directions as possible.

The activities of the Committee have heretofore consisted largely of communicating with over a thousand owners, architects and builders annually. These names were published in lists on the Real Estate page of the New York "Times".

To bring about expansion of the Committee and new directions of activity, a special meeting was held attended by Mr. Goldstone, Mr. Poindexter our new co-chairmen, and a number of other people who had been invited because it was thought that they might contribute to this effort. The meeting was productive.

Miss Virginia Carmen and Mrs. Joseph Roberto have undertaken to meet with the Executive Director of the United Parents Association. They hope to achieve the cooperation of the I.T. A's in having trees planted around school properties. They also plan to interest children in a tree planting program and in the care of the trees once planted. They may also seek the cooperation of the Scouts and other children's organizations for tree maintenance.

The Chief of Maintenance of Public Libraries will be approached in the hope of having trees planted in front of branch libraries.

Mrs. F. A. Rothblatt (a member of M.A.S.) and Mrs. Holton, came as representatives of "Salute to the Seasons". They have offered us generous cooperation. They will make available to us lists of representatives of religious groups, Neighborhood and Business Associations, Chambers of Commerce, etc. We look forward to utilizing these people in our endeavors. The following people have volunteered to help us with this particular work: Mr. T. C. F. Martin, Mrs. Rothblatt and Mr. Poindexter. Other names have been suggested and more volunteers are needed. We hope to enlist the aid of local political clubs and district leaders.

An exciting new approach for our Society's tree planting project has been initiated by Mr. Poindexter, our new co-chairman. This plan is to invite contributions (tax deductible) to be sent to our society for street tree planting. The money would then be turned over to the Park Department for tree planting purposes. There is the hope of establishing some way of having these trees carried in the memory or honor of an individual, business group or society. Mrs. Whitney North Seymour, Jr. will assist Mr. Poindexter.

The Park Department needs more personnel to care for the trees once planted. Mr. Goldstone and Mr. Poindexter are exploring means to increase the budget of the Park Department for this work.

Mr. Goldstone's personal interest and the enthusiastic help of the people who attended this meeting, promise a successful year of activity. We are appreciative of the great help given us at this meeting by Mr. L. Porter Moore of the Downtown Lower Manhattan Association, Mr. Lofredo of the Park Department, Mrs. Samuel Bailey representing Mrs. Darwin R. James III., Mr. Anthony J. Daidone and the aforementioned members.

Respectfully submitted,

(Mrs. Sidney Hattison)
co-chairman,

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November 21, 1960

Mrs. Charles Kuntz
Riverside Apartments
Alger Court
Bronxville, New York

Dear Mrs. Kuntz:

I was glad to hear from you but on returning our purchase slip enclosed in your letter because you failed to fix your signature. Won't you do so and use the enclosed envelope so that we may have the record for our files.

As far as I can remember without reference material on hand, a painting like "SHELL AND SEA ANEMONES" would have been priced at about $1200 (retail) in 1941. If you wish to have more accurate data I can check some of the old catalogs of the period.

Incidentally when you are ready to dispose of any additional paintings by Hartley, please let me know as I should be interested in increasing our current stock of work by the older artists.

I hope that you had a pleasant trip south and that I shall have the pleasure of seeing you soon again.

Sincerely,

MGH:mc

[redacted]

POL
Mr Mc Ginnis
Pursued 11/23/60
Card in file

November 22, 1960

Mr. Patrick B. McGinnis
Ritz Carlton Hotel
Boston, Massachusetts

Dear Mr. McGinnis:

Please accept my belated thanks for your kindness in sending me a copy of the catalog representing part of the collection you and Mrs. McGinnis have assembled and which is now on view at the DeCordova Museum. I still have hopes of getting to Massachusetts before the show closes as I should very much like to see the collection in its present context.

I also want to mention that I am very much impressed with it, although I cannot help stating my disappointment that none of our artists are represented. Perhaps when you and Mrs. McGinnis are in New York in the near future, you will come in to say hello and will take the opportunity of looking at the work of some of our major American pioneers, who have not only maintained their reputation as such but have had a continuity for at least 35 years or more with purchases being made by new museums and the younger generation as well as older museums and seasoned collectors.

In any event it will be a great pleasure to see you.

Sincerely,

EGH:mc

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artist, designer, consultant in the sacred arts

FRANK KACMARCIK

25 East Fifth Street, Saint Paul 1, Minnesota

18 November 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your kind letter of November 8 informing me of the serigraph of the ALPHABET OF CREATION that is now on traveling exhibition. I would appreciate very much your reserving this print for me.

It was thoughtful of you to invite me to the Rattner Opening, so that I could meet him. He was, of course, very gracious and explained his progress with the studies on Saint Michael.

As to the matter of Ben Shahn, I have received his letter, which is a beautiful statement of his convictions, and I am enclosing a copy for your files. In his behalf I am making considerable progress—in fact, much more than I dared hope for. However, it is still premature to seek a definite commitment for at least a few more weeks. In this, I had a slight setback yesterday when Hilton Kramer, of Arts, while visiting here went to Saint John's for a convocation and there, in a meeting with the church committee, strongly denounced Ben Shahn as a crowd-pleasing opportunist, saying that if he were commissioned for the new apse-screen, he would consider it a disaster. To me this sounded like an expression of deep personal animus. Do you know if this is true? At any rate, his views are completely contrary to my personal views and to any professional views I have encountered thus far.

I am terribly sorry that my very tight schedule did not permit my seeing you when you were available while I was in New York. However, I do hope to return in January. Meantime, we might conclude the matter of the Rattner fee by correspondence, if this should prove agreeable to you.

It was a delight to see you even so briefly during the opening.

Very sincerely yours,

Frank Kacmarcik FK

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MUNSON GALLERY

Est. 1860

275 Orange St. Telephone UNiversity 5-2121 New Haven 10, Conn.

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November 15, 1960

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Myron Bell, Associate Director

Dear Mr. Bell:

Thank you for your recent note regarding the Ben Shahn silk-screen prints.

According to our records, all but one "Supermarket" was returned by Mr. Munson in October and the others paid for. In the meantime, we have found the "Supermarket" print. It is in a frame, and we shall return this to you as soon as possible.

Very truly yours,

Larom B. Munson

Larom B. Munson
MUNSON GALLERY

LBM/at

ETCHINGS · PAINTINGS · PRINTS · FRAMING

WE SPECIALIZE IN THE RESTORATION OF PAINTINGS

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November 18, 1960

Dr. Ira Leo Schamberg
646 Washington Lane
Jenkintown, Pennsylvania

Dear Dr. Schamberg:

As you may recall we have had some previous correspondence regarding the work of Morton Schamberg. At the time you advised me that you did not wish to sell any of his paintings.

Charles Sheeler, who as you probably know, was his close friend sent me a letter he received from the Metropolitan Museum. A copy of this is enclosed. Incidentally Mr. Sheeler is not well and therefore asked me to follow through.

Subsequently Mr. Goldzahler talked with me and I offered to communicate with you once more in the hope that you would realize the importance of having Morton Schamberg represented in this Museum's collection. If you have an aversion to selling his paintings, you might wish to present one to the institution. On the other hand, the Metropolitan Museum will be very happy to make a purchase and Mr. Goldzahler will be willing to visit you and make whatever arrangements would be agreeable -- or if you would prefer I would be most delighted to make the trip with him.

In any event I do hope that you will see the value of this representation and will let me know your wishes in the matter. A self-addressed envelope is enclosed for your convenience.

Sincerely,

EHHsms

Albert Landry Galleries

712 Fifth Avenue, New York 19, N.Y. JUdson 2-0611

November 29, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York, New York

Dear Mrs. Halpert:

I should like to express my appreciation for your cooperation in making the following works available for our recent exhibition:

"Anger", gouache by Ben Shahn
"Easter Goat #3", bronze by Jack Zajac
"Deposition #2", bronze by Jack Zajac

They did much to add a qualitative note to the overall appearance of the exhibit.

Yours sincerely,

Albert Landry

ALs:bs

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December 3, 1960

Mr. Benjamin Horowitz
Heritage Gallery
426 North la Cienega
Los Angeles 48, California

Dear Mr. Horowitz:

Thank you for your letter.

Since we are more or less concentrating on infrequent consignments to one gallery in your territory, I doubt whether we would be of any assistance to you. Furthermore, there is very little available in the way of paintings by Davis, or Shahn, and there was a recent Marin exhibition held in Los Angeles at the Landau Gallery.

With the number of art galleries in New York today, I am sure you will be successful in obtaining a great deal of material which will fit in with your needs. When you are in New York in the near future, why don't you drop in to see us when perhaps I can make some more concrete suggestions.

Sincerely yours,

EGH:amm

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Copy of Night Letter sent 11/23/60

To: Austin W. Kenefick, Jr.
National Blank Book Company

Confirming telephone coversation, please ship at once 200 copies each Davis, Shahn, Sheeler, blank books at cost price of 30% each as agreed.

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December 3, 1960

Mr. John Hood, President
Artists Equity Association, Inc.
1650 Dupont Avenue South
Minneapolis 5, Minnesota

Dear John:

Having gone through a whole series of secretaries, I must confess that life is difficult, and so explain my seeming neglect in answering your several letters.

Working retroactively, I can say that the artists have reason to be most grateful to you for solving one of their income tax problems. As a matter of fact, there are other elements which should be gone into and which Artists Equity should explain. Among them is the fact that the annual income can be regulated through the dealer legitimately, annually, etc., so that the spread can be made over a convenient period. I obtained a ruling to this effect after consulting with the Author's League many years ago, and our artists advised us when to stop making payments to them at whatever time of the year their accountants specified that a set sum has been reached. So much for that.

I was also greatly impressed with your letter to the President's Commission of National Goals. Did you by any chance read the profile which appeared on Robert W. Dowling in the New Yorker on November 5th? His record in relation to the arts seems excellent until you reach page 61, where it is reported that his terrace is decorated - so-called - with a sun-dial by Manship and an example by none other than Wheeler Williams. Reading this profile, incidentally, I was particularly amused since Dowling chaired the meeting at which I gave a rather sour report on my experiences in Moscow, and made some pretty violent references to Wheeler Williams and dear old Francis Walter. Now if I were younger and had the energy, I would contact Dowling and endeavor to get him completely converted to our side which, at the moment, seems like a push-over, particularly since he expressed the desire to be named Minister of Culture.

(over)

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December 3, 1960

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Jacob:

I have just written to the owner of the Weber in the hope of getting a small reduction so that I could keep the price low for you. As soon as I hear, I shall advise you accordingly.

It was swell to see you and your charming companion (what is his name?).

Your set of photographs is almost complete now, and I shall send it on to you very shortly. And as a reminder, can you tell me what is cooking on my spin-off? We are now almost at the end of this year, and I am now in a better psychological condition to think about future plans. Wont you let me know?

Sincerely yours,

P.S. I am sorry about the Levines and the Blooms. The young man who did the job for us in mounting the drawings on rag paper forgot to gleze and passe-partout. If you still want to have this attended to, or if you prefer to have the drawings framed in the usual way, I shall certainly be glad to follow through.

BGH:aim

ARNOLD H. MAREMONT
168 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

November 16, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

To date we have not received an answer to our letter which we wrote you on November 7 which reads as follows:

> "Thank you for sending the photographs. We undoubtedly will be in New York before the end of the month, but in any event I am anxious to know how much the picture called INTERNATIONAL SURFACE is and how much the picture called WAYS AND MEANS is.
>
> "Actually, I think the only one large enough for the space I have in mind is INTERNATIONAL SURFACE."

Please advise.

Very truly yours,

Arnold H. Maremont

ahm;mb

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THE AMERICAN FEDERATION OF ARTS

1083 Fifth Avenue, New York 28 • SU 2-2452

December 1, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The Abraham Rattner Retrospective Exhibition, No. 59-48, is due to arrive at our warehouse on January 23rd, 1961, or shortly thereafter.

We plan to return your loans to the address shown below during the week of January 29th, 1961, unless you notify us otherwise.

Among these loans will be "Composition", 1953, which was purchased by The Ball State Teachers College. We have not received payment from them as yet, perhaps you have received it. Do you wish us to return this work to you or to the College ?

Sincerely,
Norma Guinchd
Norma Guinchd
Exhibition Assistant

The Downtown Gallery
32 East 51 Street
New York 22, New York

* Ck mate received T
& ret Ltr

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531 Madison Avenue, New York City 21, N. Y.

21 November 1960

Mrs Edith Gregor Halpert
Downtown Gallery
32 E 51
New York 22

Dear Edith,

This note is to confirm our telephone conversation of this morning during which you indicated you could let me have several works from your gallery for my exhibition, RELIGION IN CONTEMPORARY AMERICAN ART.

Those artists whose works you said were available are:
ZORACH: John the Baptist
PRICE: Mourner
RATTNER: Flagellation
DRUMLOVITCH: Torch

You also mentioned that there might be a Weber available on a religious subject.

I know how busy you are, but I would so appreciate having the titles, media and sizes as soon as possible (by phone) as the brochure deadline is on me.

By the way, in February (1961) I will be having a group show ARTISTS' PAINTINGS OF ARTISTS. This includes, of course, self-portraits. If you have any suggestions I would very much appreciate having them.

Sincerely yours,

LEE NORDNESS

LN:oln

Seymour Drumlovitch
TORAL - 1958 - Gouache-collage 19½ x 26½ - 350.
Zorach - John The Baptist, 1955 Porphyry - 10"L - 4"H 3500
Pintpee - ~~Adoration~~ 1953, oil - 30½ x 39½ - 7800
Price - Moonrise, 1939-40, oil - 3½ x 8 3800

TRafahm 1-22-61

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sometime over the next 2 - 2½ years at his
earliest convenience.

There was also some question about the going off
for a show. Could another be substituted in its
place; if not, how long would it be gone?
Looking forward to hearing from you 60"

Sincerely and
with regards,

L. R. Calder

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THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND 6, OHIO CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

November 18 1960

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22 New York

Dear Mrs. Halpert:

I will be in New York for a brief time in early December. Because I have numerous tasks to perform, it is necessary for me to lay out a schedule in advance. Would it be convenient for you to see me on Thursday, December 1 at 5:00 P.M.?

Unless I hear from you to the contrary, I will assume that the hour mentioned above is satisfactory.

Kindest regards.

Yours,

Sherman E. Lee

Sherman E. Lee
Director

sel:s

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December 3, 1960

Mr. Robert H. Luck
Special Representative
The American Federation of Arts
1083 Fifth Avenue
New York 28, N.Y.

Dear Mr. Luck:

You know of course that I always (or almost) break down when requests come from the A.F.A. So, you will have the two paintings available for your Zerbi Exhibition, although I regret that the period involved covers two years. One of these days, I think that the Ford Foundation and the A.F.A. will realize that a change has to be made in this new custom, as those of us, and I include myself in the field of collectors, who really love what they own, are quite unhappy about these long, long separations.

The loan agreement form and shipping label are enclosed in your self-addressed envelope.

Sincerely yours,

ECH:eaim

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December 3, 1960

Miss Susan Schwebel
751 Comstock Avenue
Syracuse, New York

Dear Miss Schwebel:

Thank you for your letter.

While I am tremendously impressed with your record, I am afraid that it will not quite fit in with this gallery's functions, as we specialize entirely in the work of American artists of the Twentieth Century.

I would suggest that you communicate with such galleries as Knoedler, Wildenstein or Saidenberg.

Sincerely yours,

EGH:scim

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Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

November 14, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

We have just learned from John Gordon, Curator of the Whitney Museum of American Art, that our request for loans has been approved. I guess you asked for four pictures. The painting I'm Tired will not be available at the time of our show since it will be away in an A.F.A. exhibition. The other three we can have.

My original fear with regard to insurance begins to be justified. Mr. Gordon asks that we insure at the given valuations, wall to wall. He did not approve our request that we pay the pro-rated premium on their policy.

Sybil is very anxious to get letters out to the collectors. If she could have their names and titles of the pictures they own, we could get on it right away.

I hope that your hectic pace of the past few weeks has slackened.

Best regards,

David

David Aronson

[redacted]

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November 28, 1960

Oliver Baker
25 Washington Square, No.
New York 11, New York

Dear Mr. Baker:

Enclosed is the negative for Jack Levine's painting "Scholem". Will you please make one 8x10 print and send it along with the invoice to:

Temple Emanu El
~~1600 Sunset Blvd.~~
Houston 5, Texas
Attn: Rabbi Robert I. Kahn.

Thank you.

Very truly yours,

Myron Bell,
Associate Director

cc: Temple Emanu El

[Encl. Arizona St. U. 11-8-60]

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[redacted]

PRICE LIST

NUMBER	TITLE		PRICE
1005a	Ceres - Figurehead		3500.
1505	Columbia - Pilot Boat Figure		1200.
1659	Sultan - Cigarstore Figure		450.
1464	Turkish Girl - Cigarstore Figure		600.
1111	* Justice		3000.
664	Mary Emerson Meade		375.
1269	Revoltunionary Soldier - Whirligig		300.
1743a,b	Marine Decorations	(pair)	1000.
1178	Chimney Rooster		325.
1095	Flying Eagle		475.
1585	Golden Eagle		900.
1741	Bird by Schimmel	(300.)	
1742	Rooster by Schimmel	(600)pair	-900.
1756	New Hampshire Rooster		850.
946	Dove of Peace		425.
1748	Head of Horse - Trade Sign		265.
1673	Indian - Weathervane		430/
994	* Dancing Figure - Weathervane		1000.
1697	Sea Horse - Weathervane		490.
1629	Trotting Horse - Weathervane		625.
1661	Horse - Weathervane (silhouette)		210.
1727	Horse and Sulky - Weathervane		960.
1211	* Bull and Steer - Weathervane (silhouette)	(pair)	290.
241	Milking Cow - Weathervane		475.
1610	Leaping Deer - Weathervane		460.
1523	* Eagle - Weathervane		395.
1626	Formal Rooster - Weathervane		850.
1402	Eagle - Weathervane		500.
1192	Rooster - Weathervane		490.
1468	* Stylized Rooster - Weathervane		475.
1706	Locomotive - Weathervane with special standard		900.

* Photographs to follow.

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 3-1877

Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Fraser, Jr., *Director and Secretary*

November 22, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Thank you very much for the good time we had there in your gallery the other day, and for your excellent help.

I am enclosing 10 cards of invitation concerning our forthcoming show - 6 for Max Weber and 4 for Abe Rattner. This is the list I have recorded on the notes I made:

Max Weber:
Mask #73 - 1955 - Gouache 18 x 13½
Waiting - #105 - 1957 - Gouache, 17½ x 13½
The Model #99 - 1955 - " " "
Yellow Pitcher #91 - 1955 - Gouache 14 x 18
Conversation 76 - 1955 Gouache 17½ x 13½
At The Seashore #86 1955 - Gouache - 17½ x 13½

Abraham Rattner: Gargoyle (#1621)
Study for Composition (#1615)
Study - Gargoyle (#1597)
Gargoyle - Study (#1596)

Sincerely,

Joseph T. Fraser, Jr.,
Director.

JTF jr:ae
encs.

#168 Gargoyles & Flames #1611, 1960 Pen Ink & Wash 30 x 20 500 +15%
#174 Study for Comp., #1615 1960 Wash, chinese ink 11¾ x 16¾ 350
#173 Study for Gargoyles in Flames #597, Pen Ink 17 x 17 350
#171 " " " " #1596 Ink 17 x 23½ 350

November 14, 1960

Mrs. Jimmy Ernst
Five Mile River Gallery
101 Rowayton Avenue
Rowayton, Conn.

Dear Mrs. Ernst:

I note from our records that there are three silkscreen prints by Ben Shahn that we consigned to you in May of this year.

We would greatly appreciate it if you would be kind enough to return these prints to us at this time.

Thanking you in advance for your prompt cooperation, we remain,

Yours very truly,

Myron Bell,
Associate Director

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NATIONAL BROADCASTING COMPANY, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

RCA Building, Radio City, New York 20, N.Y.

CIRCLE 7-8800

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 2, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Miss Halpert:

In commemoration of the 25th anniversary of Life Magazine, NBC is presenting on March 2 a 90-minute show called "25 Years of Life."

One sequence in the show is concerned with Art. For this sequence 20 paintings have been selected from the many which have been reproduced in Life through the years.

We request permission to use a color reproduction of Ben Shahn's "Patchwork or Patterson, New Jersey Dye Factory." We would also be pleased to receive any interesting bits of information concerning the painting which may not be commonly known.

Your cooperation will be greatly appreciated.

Cordially,

Claude Traverse

Claude Traverse
Associate Producer,
Special Programs

CT/bm

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Monday, A.M.
Nov. 15?. [1960]

Dear Edith,

Here's a first draft
of the first chapter -
I'll be back in the late
afternoon & hope to go over this
for additions, deletions & corrections,
and to review with you the material
for Chapter Two.

Best,
Fran K [Gotkin]

[redacted]

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...rom both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

12 CLARK STREET
BROOKLYN 1, NEW YORK

Dear Mrs. Halpert,

Please so glad that you will talk to the Ganick League on February 15th. Everyone who heard you at the Brooklyn Museum last year has been hoping that you might come this way again.

Our meetings are scheduled for 8:15. They are apt to begin at 8:30. Could you allot an hour & a half (perhaps a little longer, if questions persist) to your talk & the discussion of it? Incidentally, we would like to know your subject before the end of January. Sol

December 3, 1960

Mr. Spencer Cowan
University Press
11 Leon Street
Boston 15, Massachusetts

Dear Spence:

Mr. Wingate phoned me this morning to remind me that we had entered into the month of December and that many of his clients were located abroad.

As a matter of fact, I have thought of writing you on my own, because the time element seems somewhat exaggerated, and I can well understand Wingate's displeasure about the entire matter.

Wont you please let me know by wire when the job can be completed? I certainly hoped that the color proofs would have reached us long before this date now that almost three weeks have passed since the painting was shipped.

It serves me right for being a go-between, but I do hope that you will help expedite the matter.

Incidentally, when do you plan to start on the Brandeis University exhibition? I expect to be away the latter part of December and, unless the matter can wait until the first of the year, would suggest a visit in the near future.

Best regards.

Sincerely yours,

EGH:ein

ARCHIVES OF AMERICAN ART

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November 30, 1959

Mr. Arthur Lapan
Art Exhibit Coordinator
Jewish Community Center of Milwaukee
1400 North Prospect Avenue
Milwaukee 2, Wisconsin

Dear Mr. Lapan:

Enclosed you will find biographical notes on Shahn and Rattner, listing museums in which they are represented, including those in your locale. The Levine information may be obtained from The Alan Gallery at 766 Madison Avenue, New York. Incidentally, you might communicate with Dr. Abraham Melamed at 1107 East Lilac Lane, Milwaukee 17, who has recently acquired a Levine through us.

If, in addition, you would like to have names of collectors, please list the specific locale outside of Wisconsin so that I may limit the data accordingly.

Sincerely yours,

EHH:pb
Enclosures

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CHRIST + THE KING + THE CHURCH

A NATIONAL INVITATIONAL ECCLESIASTICAL AND RELIGIOUS ART SHOW, OCTOBER 15 THROUGH OCTOBER 31. COMMITTEE: IRVING A. DUFFY, CHAIRMAN—RIGHT REVEREND EUGENE PADDOCK—MRS. HENRY FORD II—WILLIAM WOOLFENDON—CHARLES ADAMS—DON E. AHRENS—WILLIAM BOGAN—FREDERICK COLOMBO—JOHN R. DAVIS—ROCCO DIMARCO—SAMUEL FATZICK—EMMET JUDGE—EDWARD KORAN—RICHARD MORRIS—FRANK PERRON—WILLIAM ROBINSON—JAMES ROCHE—ZOLTAN SEPESHY

November 14, 1960

Abraham Rattner
% Downtown Galleries
32 E. 51st St.
New York City, N.Y.

Dear Sir:

We shipped today via express the painting you entered in our show last month. At the same time another crate was sent to the Otto Gerson Gallery. Now that they have been sent I am wondering if the pictures were labeled wrong and the labels exchanged. There were no signs of the artist on the crates and they could very well have been mixed. Would you be so kind as to check on these when they arrive? One crate was labeled Cirker Hayes and the other was from Budworth packing. I am very sorry to have made all this trouble, but it was just a chance that you may receive the wrong picture. It would be one by Hans Moller, I believe. The express office can be checked when they arrive. I will also write to the Gerson Gallery.

Sincerely,

Mrs. L. K. Power
Sec. to the Art Exhibit

645 Woodland
Birmingham, Mich.

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November 16, 1960

Mrs. Jimmy Ernst
Five Mile River Gallery
101 Rowayton Avenue
Rowayton, Connecticut

Dear Mrs. Ernst:

It will be perfectly all right for you to retain the Ben Shahn silkscreen prints through the Christmas season.

Yours very truly,

Myron Bell
Associate Director

MB:mc

JACOB SCHULMAN
36 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

November 21, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is to acknowledge receipt of the two Levine and the two Bloom drawings. They were placed in matting with tissue paper covering. I was under the impression that you were going to put them into some plastic frame which would help preserve these drawings. I may be wrong and perhaps the way you shipped them to me is satisfactory. If you think so, please forget it. Otherwise, please let me know what you had in mind.

With kindest regards, I am

Sincerely,

Jack

JS:KB

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[redacted]

December 3, 1960

Miss Margaret McEwen
John Stuart Inc.
Park Avenue at 52nd Street
New York 16, N.Y.

Dear Miss McEwen:

Thank you for your reply and for the requisition which you enclosed. An invoice will be mailed to you shortly.

I presume that the other things will be returned to us in the near future since you have had so little success with them.

I am also enclosing a personal note to you as I cannot locate your residence address.

My best regards.

Sincerely yours,

EGH:sim

[redacted]

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November 21, 1960

Mr. A. C. Spectorsky, Editorial Director
Playboy Magazine
720 Fifth Avenue
New York, New York

Dear Mr. Spectorsky:

Since your note was addressed to "Dear Sir", I have reason to believe that it was not intended for me.

In any event I doubt whether any gallery director would endorse the established myth that dishonesty or chicanery is by any means an adjunct of the art business. These tales make for amusing reading and such acts may occur among what we call "dealers without an overhead" or sharp "free-lancers". Like the second World War gag about the Mussolini portrait which presumably concealed for export an old master and finally after surface removals turned out to be a legitimate portrait of Mussolini, circa 1941, it is fiction nevertheless. And so, I am all for the idea that a story is a story is a story, and is not a fact.

Sincerely yours,

Mrs. (female) Edith C. Halpert

EGH:mc

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November 15, 1960

Mr. Robert P. Griffing, Jr.
Director, Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear ~~Mr. Griffing~~ Bob

I have been so deeply involved with a serious problem plus a rather elaborate rebuilding project on the first floor and basement that it is only during the past two weeks that I have come up for air and am about to return to my usual routine.

My secretary referred your letter to me in reply to her query as to whether you had returned from the Orient. I am dying to hear about your experiences there as well as to what is cooking at the Academy. No doubt we will have a good many stories to swap. But I am very much intrigued with the second paragraph in your letter to Miss Cantrell.

Because I am adverse to any kind of personal publicity and because I was too busy getting the 35th Annual Exhibition organized and hung, I refused to be interviewed at great length for "Newsweek" and in desperation horsed around with the dame by telephone uttering a few inanities which she chose to publish instead of the more serious comments I made. But I would like to have your special comments as I am sure you had something in mind.

Are you still expecting me in December as indicated in your first paragraph or have any changes occurred. I'm taking a preliminary vacation, taking advantage of Thanksgiving Day which will give me four full days of peace and quiet away from the blasting, hammering, and what not in the neighborhood to say nothing of a gentle way of avoiding all other people's family dinners on the holiday. I sure loathe these get-togethers, particularly when the family is not my own and I have no duty to perform.

In any event I also have about ten days set aside in December for the sunlight and the suntan which I missed partially on my last trip. And so, I await word from you. My very best regards.

Sincerely,

[redacted]

EGH:mo

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

November 30, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I enjoyed the opportunity of stopping in to see you yesterday afternoon and, especially, since I had a chance to see so many wonderful Weber's. I am sincerely interested in the one with the women and would appreciate your advising when you have some definite word on it.

With kindest regards, I am

Sincerely,

Jack

JS:KB

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December 3, 1960

Dr. Michael Watter
1924 Rittenhouse Square
Philadelphia, Penna.

Dear Michael:

I can't tell you how pleased I am that you and Doris - and the rest of the family - joined me in Atlantic City. This is one of the few opportunities we have had to really "talk" and it was of special interest to me to know the current situation. Maybe you and I, shiro-shiros, don't quite fit in this immediate era. However, I feel that we still have a contribution to make, nevertheless.

Naturally, you may follow your own wishes in the matter, but in this special instance, I think it would be very nice to have the Kuniyoshi presented as I suggested "In memory of Sonia Watter." But it will serve a similar purpose if you continue the previous arrangement. This is entirely up to you. Meanwhile, I am enclosing the appraisal in duplicate, naturally enhancing the figure - for obvious reasons.

Have you and Doris thought any further about the sale of some paintings and sculpture listed in my previous communication? At the moment, I am making plans for an exhibition entitled "New Acquisitions" to be held from January 22 to 28, and of course would like to include some of these items with many others I have acquired in recent months. But again, all this depends on your very personal response and decision.

With affectionate regards to you and Doris.

Sincerely yours,

DGH:aim

[redacted]

observing manipulations, vacillations, and operations. Gosh how I should love to have a long gab with you. Nobody else seems to understand me these days when so many so-called creative personalities march in a goose-step and current plays, books, and movies can't succeed unless the leading character is a prostitute.

And so, to return to my honest and noble friend, Fred-- relax, forget Roy, the mutual funds collector, forget the latest stock market quotations in art and keep following your path- and I don't mean the straight and narrow- but the winding, imaginative one which I hope will bring you from Phoenix to New York-- and Connecticut. That evening was fun with Harvey, etc.

And so, signed fondly.

Sincerely,

EGH:mc

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Rensonner, Algonquin Court
Brownsville N.Y.
Nov. 16 1960

Downtown Gallery
Dear Mrs. Halpert

Please forgive me for delay in returned the enclosed signed purchase slip for the Hartley painting. Should the amount be requested Oct. 21st - ? And I make an unfortunate mistake with regards attaching this slip with my remittance check after receiving your communication and have not been able to attend to it before this -

I have a request to make. Will you be so kind as to supply me with data as to the market value of this picture for tax purposes. As of June 1941. I received it as a present from the artist at that time as a gift and